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"A MIDSUMMER NIGHT'S DREAM."

At Drury Lane Theatre.

Theseus	Allan Jeayes
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Lysander	Leon Quartermaine
Demetrius	Frank Vosper
Philostrate	Douglas Burbidge
Quince	Frank Cellier
Snug	Alfred Clark
Bottom	Wilfrid Walter
Flute	Clifford Mollison
Snout	Miles Malleson
Starveling	H. O. Nicholson
Hippolyta	Mary Clare
Hermia	Athene Seyler
Helena	Edith Evans
Oberon	Robert Harris
Titania	Gwen Ffrangcon Davies
Puck	D. Hay Petrie
1st Fairy	Lorna Hubbard
Pease-blossom	Monica Disney
Cobweb	Peggy Livesey
Moth	Margaret Neason
Mustard Seed	Violet Aubert
Singing Fairy	Sylvia van Dyck
Premieres Danseuses of the Ballet	Ursula Moreton, Queenie Robertson
Premier Danseur	Jack Renshaw

The Theatre Royal, Drury Lane, is England's nearest approach to a National Theatre, and "A Midsummer Night's Dream" is one of the two greatest comedies in the language, yet it is nearly a hundred years since "The Dream" was played at the Lane. Without stopping to examine the reasons for the neglect of the most magically beautiful of all plays, we applaud Sir Alfred Butt and Mr. Basil Dean's decision to give Shakespeare—or, more properly speaking, the public—another chance. Was ever fantasy and fancy, lighter comedy and rich boisterous rough-and-tumble humour, wit and light and colour so perfectly blended in with some of the sublimest poetry in the world? What more can be required in one play? Can there be a more suitable Christmas entertainment than "The Dream"?

In another sense the play is particularly suitable for a Christmas "production." Shakespeare does not call for heavy effects, but "The Dream" does seem to ask for the art of the scene painter, the costume designer, the musician, and the ballet master more than most of the other plays. But any production has to stand comparison not so much with previous presentations but with the text itself. Can any scenic artist hope to compete in beauty with Shakespeare's own wonderful descriptions of that wood, which is said to be near Athens, but is much nearer the heart of Warwickshire? Almost anything that he attempts pales beside the exquisite word pictures that are spoken, and the simpler the setting the better. It must not distract the attention or impede the action, and if fairies are to fly the audience's attention must not be drawn to the obvious wires shining in the light. Mr. George W. Harris's scenery for the wood is decorative and good to look at, although the terraced rocks in the centre of the stage struck one as being a trifle too cold and hard. They hardly carried out the spirit of Titania's words: "Come, sit thee down upon this flowery bed," for instance.

The last set is spacious and well-proportioned, and makes a fine background for the elaborate pageantry of Theseus' wedding feast. Wisely Mr. Dean has not attempted anything exotic or extravagant in his fairy costumes. The fairies are delightful, and there are plenty of them; they sing and dance, and throughout the wood scenes the queerest little elfs and imps peer out of crannies and over the edges of the rocks. The fairies are true to tradition; they are the sort that children would recognise at once.

Personally, we think the traps for Puck's entrances could have been dispensed with and some of the ballets might be shortened with advantage, but as only a comparatively few lines have been cut there is really little cause for complaint on these grounds. It will no doubt be considered revolutionary to give Titania a song, which is made up of lines from Oberon's famous speech, "I know a bank," to an air of Mendelssohn. There is also a chorus for the Huntsmen in the first scene of Act IV, but as this is sung off stage the innovation was noticed less.

Rarely, we imagine, has Shakespeare been honoured with a more distinguished cast. It has the air of a gala performance, in which stars of the first magnitude take parts with a dozen or so lines. Here we have Mr. Brember Wills content to exploit the possibilities of the tiny part of Egeus, which, needless to say, he discharges with great distinction, and Mr. Alfred Clark and Mr. H. O. Nicholson in two of the smaller comic parts. Two of the principal characters are in the hands of actors who have been nursed and reared in the Old Vic., Mr. D. Hay Petrie and Mr. Wilfrid Walter,

[Photo, Hana.

MISS MAGGIE DICKINSON.

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"A MIDSUMMER NIGHT'S DREAM."

(Continued.)

and the famous Shakespearean outpost in the Waterloo-road is also responsible for Mr. Douglas Burbidge (who plays Philostrate) and the pretty little Pease-blossom seen in Monica Disney. Of Mr. Petrie's Puck we have written before. He is really a "shrewd and knavish sprite," who revels so enjoyably in his own mischief, a picturesque, not unkindly elf, who joins the foolish mortals' hands as readily as he confused their love affairs. Mr. Walter is completely master of the situation as Bottom, the petted hero of the other "mechanicals," whose sulkiness only lasts for a moment; the rude enthusiast whose "rare vision" was really "past the wit of man." The other comic characters were finely differentiated, but best of all, perhaps, was Mr. Miles Malleson's exuberant Snout. How he adored Bottom's eloquence and wit! His laughter infected the audience. Mr. H. O. Nicholson made a doddering and pleasantly foolish figure of Starveling, Mr. Alfred Clark was a gruff, taciturn Snug, and Mr. Clifford Mollison a very amusing Flute. Mr. Frank Cellier's anxious, managing, sweet-tempered, and altogether lovable Quince has been seen before,

Miss Edith Evans has been praised so often in these columns from the time she played as an amateur in Mr. Poel's productions that it is the more difficult to say that her Helena was rather disappointing. In the earlier scenes her tone was too plaintively on one note, and she never appreciated to the full that the character is a comedy part until the quarrel scene, which put the lovers more in key with the rest of the play. Miss Athene Seyler's keen-witted and spirited Hermia was much better, and Lysander and Demetrius were splendidly handled by Mr. Leon Quartermaine and Mr. Frank Vosper. Mr. Allan Jeaves was a polished and dignified Theseus, and Miss Mary Clare looked very beautiful as Hippolyta. It was unfortunate that one of Hippolyta's best speeches—her only notable one—was cut out.

Miss Gwen Ffrangcon-Davies made an exquisite and ethereal-looking Titania, and both she and Mr. Robert Harris—a young actor with a really fine voice, who played Oberon—spoke their lovely lines with full appreciation of their beauty. They were not helped too much, however, by the production, for they had to move about a great deal more than was really necessary. Lorna Hubbard, as the first fairy, Peggy Livesey, who played Cobweb, Margaret Nelson as Moth, and Violet Aubert as Mustard Seed all did the parts very prettily, and Miss Ursula Moreton, Miss Queenie Robertson, and Mr. Jack Renshaw led M. Michel Fokine's ballets very attractively.

Mendelssohn's complete score, with additional selections from others of the same composer's compositions, was finely rendered by the Drury Lane Orchestra and conducted by Mr. Herman Finck.

"SIX CYLINDER LOVE."

At the Garrick.

An interesting experiment was inaugurated at the Garrick Theatre on Christmas Eve, when Mr. Julian Frank presented the successful American play, "Six Cylinder Love," at six o'clock. It will be continued to be played at that hour daily, sandwiched between performances of "The Rat" at 2.30 and 8.45.

Mr. W. Antony McGuire's "every-day occurrence," a light-hearted comedy with an emphatic moral, was fully noticed a few weeks ago, when it was played at the King's, Hammersmith. It is a brightly written play, full of clever lines, with a last act that is instinct with real human feeling; there should be a six o'clock audience for such a combination of humour and sentiment. There have been several alterations in the cast since we saw it last, but Miss Edna Best and Mr. Bobby Howes are still playing their original parts as the newly wed Marylin and Gilbert Stirling. Two such delightful performances should alone ensure the success of Mr. Frank's venture. Mr. Sebastian Smith now plays Mr. Charles Groves' part of Mr. Burton; Miss Sybil Arundale is excellent as Mrs. Burton, with Miss Joyce Carey making a charming figure as their daughter. Mr. Ernest Leeman hits off the quick-fire methods of the American salesman, Donroy, with great spirit, and the sponging "accessories" are capitally taken by Miss Louise Prussing, Mr. Ian Fleming and Mr. James Raglan. Mr. James Lindsey contributes a firm, interesting little study as Stirling's employer, Mr. Stapleton.

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WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE, Feb. 23, Mar. 2, 16, 30.
GAIETY THEATRE, HASTINGS, Feb. 16, March 2, 9, 23, Apr. 6.
PLEASURE GARDENS, FOLKESTONE, Feb. 9, Apr. 20, 27, May 4.
HIPPODROME, MARGATE, Mar. 30, Apr. 6, 20, onwards.
THEATRE ROYAL, WORTHING, High season, July 13, 20, Sept. 7, on.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

WANTED Known, Vacant, (Jan. 19 (three nights), Jan. 22, Chester (three nights to follow). Also March 2, 9, 16, and later dates.

A. DOUGLASS,
Winter Gardens, New Brighton.

HER MAJESTY'S THEATRE, CARLISLE.
Lessee & Manager: Mr. Ernest Stevens.

WANTED, First-class Once-nightly Attraction, Feb. 2.
Also Vacant March 2.
Once or twice nightly, and March 9, twice nightly.
Address as above.

NEW PRINCE'S THEATRE, BLACKBURN.

WANTED, First-class Attractions.

Panto. or Revue.

Twice nightly.

Jan. 5, 19, and on.

This Theatre entirely under new management.

CHAS. ED. CLARKSON,
Prince's Theatre,
Blackburn.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Theatres.

"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast.
The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S EIGHTH WIFE" (Red Co.).

Jan. 19, Feb. 23, March 9 (?), 30.

"BLUEBEARD'S EIGHTH WIFE" (Blue Co.).

WANTED, Feb. 2, April 13.

LIONEL BUTE,
38, Bury-street, St. James's, London, S.W.1.

'Phone: Regent 5534.

MISS MADGE HOPE and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from THE AMBASSADORS THEATRE, LONDON,
and Repertoire of WEST-END PLAYS.

WANTED, Jan. 5 and on, with exceptions.

HOPE,
37, Somerset-road, Knowle, Bristol.

Booked at all the leading theatres.

"THE OPTIMIST."

"THE JEFFERSONS."

No. 1 Company.
"The Jeffersons" received with enthusiastic praise by the London press and public at the Regent Theatre.

WANTED, Spring Dates (first vacancy Feb. 16).

A. DOUGLASS.
Winter Gardens, New Brighton.

MR. GERALD LAWRENCE in Spring, 1925.
"RICHARD LOVELACE."
WANTED, Jan. 26, March 9, April 13.

Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY,
7, Ramillies-road, Bedford Park, W.4.

J. BANNISTER HOWARD'S TOURS.
WANTED, Theatres.
"TONS OF MONEY."
Jan. 12 (near London), Feb. 16 (Midlands), March 30 (South).
"BELLE OF NEW YORK."
March 2 (precede Darlington), Oct. 19, 26 (follow Derby).
"IT PAYS TO ADVERTISE."
Dec. 26 (1925) North.
N.B.—Few Dates Spring, Autumn, 1925, for "The Rat."
J. BANNISTER HOWARD, Aldwych Theatre, London.

THEATRES WANTED.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."

WANTED, Jan. 19, 26, Feb. 2, 9, 16, April 6, 27, June 1.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, Jan. 19, Feb. 9, 16, 23, March 2, 23, 30, April 13.

MRS. BRANDON THOMAS'S COMPANY,
"CHARLEY'S AUNT."

WANTED, Jan. 26, April 27, May 18, June 1.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS,"
West-End Production direct from THE ROYALTY THEATRE.

WANTED, Bookings for Jan. 26, Feb. 9, 16, 23, &c.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

WANTED, Monday, Jan. 5, 12, Feb. 10 and 24, for Hippo. Productions.
"ALADDIN."
Vocalism excellent; comedy great, dancing expert. Magnificent scenery and costumes. Six strong specialities. Publicity enormous. Out-door attractions, &c. Last week, Playhouse, Aberdare, record business, and voted best show this year. Refer Manager J. Morton. Wire, GORDON, Theatre, Abertillery.

"LITTLE JACK HORNER" PANTOMIME.
WANTED, Jan. 5 and 12. Once or twice nightly. Full London company. Own M.D. Theatres with holding capacity only. LUNN, Royal Theatre, Cleethorpes.

WANTED, Monday Next, also Jan. 12.
"ROSETTE" REVUE.
The Big Comedy Show. Full London Company and Chorus. Headed by Billy Merrick, Comedian Extraordinary. Printing ready. Refer. Then Wire. This, Return Victoria Theatre, West Stanley, Co. Durham.

WANTED, Jan. 26, between Hippodrome, Rochdale, and Empire, Shepherd's Bush, for the Great London Revue, "FAGS."
Wire, CRANSTON,
19, Sackville-street, Piccadilly, London.

IMPERIAL GRAND OPERA COMPANY.
WANTED, First-class Theatre, Jan. 12 week.
Wire or write, SAMUEL WALMSLEY, Manager.
This week, T.R., Castleford.
Next week, Tower Theatre, Goole.

LEONARD LAURENCE AND COMPANY, including Dorothy West-Symes and T. W. Dunscombe in "THE FAKE."
By Frederick Lonsdale.
From the Apollo Theatre, London, W.
WANTED, No. 1 and first-class Theatres for various spring dates.
Jan. 19 (between Grimsby and Richmond, S.W.).
Feb. 2 (between Richmond and Southampton).

LAURENCE, 17, Leicester-street, Leicester-square, W.C.2.
Next, Empire, Middlesbrough.

WANTED, Monday next, The spectacular revue, FIZZ!" embracing something of everything.
L. BLISS, Hip., Maidenhead.

WANTED, Feb. 2, 9, and onwards. Sporting Comedy Drama, with Music.
"DERBY DAY."
First-class Company (30 artists).
Gee Gee Band.
Dancers and Racehorses.
Entire production carried.
ARTHUR ROSEBERY, 53, Blandford-road, Bedford Park, W.

WANTED, Theatres for "THE ROTTERS."
Jan. 5, 12, 19, 26.
Apply, ARTHUR GIBBONS, Royalty Theatre, W.1.

WANTED, First-class Theatres and Halls.
ASTLEYS
BIG STAGE CIRCUS.
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Still acknowledged to be the finest circus on the stage, including 12 beautiful horses, ponies, and mules, and Jackey, the Broncho Pony.
5 distinct riding acts, clowns, angousts, wire walkers, musical acts, athletes, gymnasts, bar acts.
Usual success here. Complimented by the management (to whom you may refer), and all concerned on the enormous production.
Vacant Jan. 19, 26, Feb. 9.
Vacant Jan. 19, 26, Feb. 9.
Vacant Jan. 19, 26, Feb. 9.
This week, Pier Pavilion, Colwyn Bay, for 3 weeks.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

BRITISH NATIONAL OPERA COMPANY.
WANTED, Choristers.

Apply, by letter only, to B.N.O., 18, Adam-street, Adelphi, stating age, experience, repertoire.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Paris, Ballets, Troupes.
79, New Oxford-street, W.C.1.

STAFF VACANCIES.

WANTED, Organiser for the National Association of Theatrical Employees.

Applicants must be eligible as per rule. "Three years' financial membership."

Capable of conducting negotiations and general organising work.

Wages £5 per week and expenses.

Applications, with testimonials, to be in no later than Jan. 21, 1925, marked "Confidential," and addressed to HUGH ROBERTS, General Secretary, King's-chambers, Portugal-street, W.C.2.

PANTOMIME ARTISTS' WANTS.

WANTED, Monday, Panto., Revue, VIOLET DENE'S 4 DAINTY FROLICS 4, Britain's Dancing Marvels. Troupes trained and supplied. Reasonable terms. Vacancies for smart juveniles over 13 to train. DENE, 66, John-street, Workington.

MUSIC HALL ARTISTS WANTED.

CIRCUS, KELVIN HALL, GLASGOW.
WANTED, good Speciality Acts, to open Jan. 12.
Address,
E. H. BOSTOCK,
69, Dalhousie-street, Glasgow.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also 12, 19. The Novelty Feature.
CELLSUS.
CELLSUS.
An entirely new attraction of comedy and mysteries.
Including "The Real Hindoo Rope Trick."
The record draw everywhere.
Additional stunts for slack nights.
This week again at Borough T., Hinckley.

WANTED Known, PERCY CURRY, Comedian, liberty, Halls, Panto., Revue. Highest refs. Sing, dance, patter. Wire, Albion Hotel, Sunderland.

WANTED Known, CARLOS MIER and Four-legged Comedian. A happy and prosperous New Year to all. P. A., 17, The Market, Greenwich, S.E.10.

The THREE BON-BONS,
Comedy, Musical, and Dancing Speciality.
"A Clown and Two Ladies."
Dec. 15, Pav., Chorley.
Dec. 22, Pal., Prescot.
Dec. 29, Pall., Seaforth.

WANTED, Jan. 5, to precede London, and Feb. 2, 9, to follow.

WANTED, Monday next, also Jan. 12, THREE ORIGINAL HODGINIS (two young ladies, one gent.), in a thrilling and beautiful stage aerial sensation; for stage 16ft. high is all we require and for circus ring.
Direct from the Continent.
Wire, Wire, Wire, HODGINIS, this week, Dec. 29, Exhibition, Industrial Hall, Edinburgh.

WANTED Known, the following Speciality Acts are free Jan. 12, for a few weeks prior to returning to Denmark: THE FOUR MILLONS, herculean gymnasts.
THE FOUR ALVINS, Comedy Trampoline Act (no fixing).
THE FLORETTY TRIO, Sensational Trapeze Act.

MR. E. H. BOSTOCK has pleasure in recommending the above Acts, which are at present appearing for him at the Circus, Kelvin Hall, Glasgow, with great success. All new to this country.

CIRCUS ARTISTS WANTED.

WANTED immediately, through disappointment, for Circus, Kelvin Hall, Glasgow,
Lady Trick Act Rider.
With or without own horse.
Address, E. H. BOSTOCK, 69, Dalhousie-street, Glasgow.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only Real Cossack Riding Act in existence.

98, Hackford-rd., Brixton, London, S.W.9.

WANTED Known, at liberty for Summer Season, Circus.
WILD WEST FAMILY,
INCLUDING CHILD RIDER, BONITA'S SHARPSHOOTING, 2 Comedy Mules, 2 Ring Horses, 2 Buckjumpers from Wembley, &c.

DASH, Crystal Palace Circus, London.

TENTING SEASON, 1925.
WANTED Known, ROCHE'S Big Military Band Organ; a first-class mechanical band, with good selection of up-to-date music; at liberty for tenting. For photo and terms, apply ROCHE, c/o G.P.O., Lyndhurst, Hants.

MUSICIANS WANTED.

WANTED, Musical Director for Panto., touring; able to arrange. Refs. and lowest terms, H. C. GOLD, Tivoli, New Brighton.

WANTED, immediately, for large high-class cinema in London area, Musical Director (Pianist-Organist); £3,000 organ; must be thoroughly experienced and possess a large and up-to-date repertoire. Apply, stating salary required, and full particulars, Box 461, "The Era."

WANTED, Violinist-Bandmaster, to sail for New York, Saturday. Apply, Box 722, "The Era."

WANTED, immediately, first-class Violin-Conductor; Soloist, and with library. Send fullest particulars, salary for 7 nights, 3 matinées, HOBBS, Empire, Coventry.

WANTED, at once, near London, Violin Leader; big tone and sight reader essential; matinées and evenings, six days. Apply, with latest refs., and salary required, M. D., 42, Windmill-street, Gravesend.

OPERA HOUSE, DUNFERMLINE, N.B.
WANTED, Experienced Leader, for Musical Comedy, Revue, &c. None but thoroughly competent and steady man accustomed to theatre work need apply. A.M.U. terms. Full particulars, HENRY HARE, as above.

WANTED, FIRST-CLASS VIOLINIST-LEADER.
MUST BE EXPERT IN FITTING THE MUSIC TO PICTURES.
EVENINGS AND 1 MATINEE.
STATE SALARY AND EXPERIENCE.
THE LOUNGE, NORTH-LANE, HEADINGLEY, LEEDS.

WANTED, Leader Violinist, with extensive library, for high-class London picture theatre. Apply by letter, giving full details of experience and salary required, to Box 687, "The Era."

WANTED, Leader-Violinist for Relief Quartette, cinema; 3½ daily; no Sundays; open immediately; must be fully experienced and possess good tone or useless. Age, terms, and full particulars in first letter to MUSICAL DIRECTOR, 30, Lonsdale-road, Oxford.

WANTED, Violinist-Leader; also Pianist, for the Midlands; cinema. State full experience and lowest terms to Box 704, "The Era."

WANTED, exper. Leader, not Conductor, Pic. and Var., twice nightly and 2 matinées; must be artistic and able to follow baton; terms £5 10s. State where now playing, also full partics. and age, to
Box 713, "The Era."

WANTED, good Leader for Revue and Variety. Apply, MUS. DIR., Palace, Reading.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone, Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

To our clients and pupils, heartiest wishes for prosperous New Year, and many thanks for numerous presents and cards.

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.

Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over fifty late members now in good engagements.

VIOLIN and PIANO LESSONS.

SPECIAL NOTICE.
The classes are held in our own fully-equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.

ORCHESTRAS and ARTISTS PROVIDED.

Free Auditions every morning and advice given.

All communications to W. E. BOYCOTT.

WANTED, lady Violin for Trio; big tone; no duds. Audition 11, Friday. [illegible]NINGTON THEATRE, S.E.11.

THEATRE ROYAL, PONTYPOOL, MON.
WANTED, First Violin for twice-nightly Picture House. Apply, with particulars, references, age, terms, &c., to G. H. PITT, as above.

WANTED, immediately, Violinist for Electric Palace, Harwich; terms £2 10s.; evenings and 1 mat. Apply, MANAGER.

WANTED, Violinist, double Banjoline or Sax., dance and straight music; lady or gent.; seaside hotel, April to end Sept.; must be first-class musician. Letters only, ELAINE DESMOND, 12, Cavendish-rd., Harringay.

WANTED, good Violinist, lady or gent., for comfortable engagement near London; experience unnecessary; if good performer. M.D., 47, Elmhurst-mansions, Edgley-road, Clapham.

WANTED, 4 first-class Violinists for Restaurant work; only tip-top men need apply. GRAY, 12, Archer-street, W.

WANTED, a Rep., able to lead, for Pictures, to open Sunday, Jan. 4. Full particulars, letters only, M.D., Empress Theatre, Hackney.

WANTED, good 'Cellist; lady or gent.; cinema; East Lancs; permanent; used to Tavan. Write, Box 667, "The Era."

WANTED, 'Cellist, gent., for café [illegible] Oxford; must be thoroughly experienced and good reader, and able to tak[illegible] their solos in standard works. State experience and age. Wages £3 10s. and three meals daily. TRIO, 173, Walton-street, Oxford.

WANTED, 'Cellist for café, double with Saxophone if possible; 4 hours daily, 6 days a week. MUSICAL DIRECTOR, Bungalow Café, Southampton.

ST. GEORGE'S HALL, FALMOUTH.
WANTED, to commence immediately, good Orchestral 'Cellist (male pictures and variety; twice nightly; matinée. State age, reference and salary. MANAGER.

WANTED, first-class 'Cellist for Midlands; 5½ hrs. daily; comfortable engagement to suitable man; open immediately. Apply, Box 7[illegible] The Era."

EMPIRE KINEMA, WILLE[illegible]
WANTED, first-class 'Cell[illegible] good strong tone; afternoons and [illegible]ings; no Sundays. Audition F[illegible] after 3.15, unless can be heard elsewh[illegible] apply, M. D.

WANTED, Saxophonists [illegible]ncluding Baritone and Bass Pla[illegible] must be good readers and memorise; [illegible]se in London. Write, COLLON [illegible] The Era.

WANTED, Musicians, [illegible]First-class Variety Halls

Glasgow Empire, Fir[illegible]net
Stratford Empire, E., 'Cel[illegible]
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to THE MANAGER, at the above-mentioned halls.

WANTED, Trombone, for Stage Band, at once. Age, height, refs., terms, VALSTAN, 3, St. Albans-street, Weymouth.

WANTED, Mustel Organist, at once; pictures; evenings and 2 matinées; no Sunday work. Apply, stating age, experience, and salary, to Box 689, "The Era."

WANTED, Orchestral-Pianiste, commence 6 o'clock to-day; 6 evenings, no Sundays; audition 3 to 4, this afternoon, M.D., Palace Pictures, Broadway, Cricklewood.

WANTED, exp. Orchestral Pianiste; Sunday evenings; S.E. London cinema. State terms. Box 701, "The Era."

WANTED, Good Orch. Pianist (perm.), six evenings per week; pictures; must be reliable. And Thurs., 7 p.m. Open to commence Sunday, Jan. 4. M. D., Palasino, Old Kent-road, S.E.

WANTED, first-class Orchestral Pianist and first-class Violinist; hours 4½ daily; sometimes only spread over the afternoon; South Coast. Box 688, "The Era."

WANTED, Pianist; must be first-class man, thoroughly experienced in up-to-date cinema work; good sight reader essential.
Write, stating salary, 4 hours daily, references, &c., to IVAN BAROFSKI, Musical Director, Paragon Picture House, Grimsby.

WANTED, Symphony Orchestral Pianist; seven months' summer season; student considered. Quote terms, with experience. Box 696, "The Era."

WANTED, good Solo Pianist (no orchestra), for small cinema theatre; hours 2.30 to 4.20 daily; 6.30 to 10.30 nightly, with one interval. Apply, with references and terms, to J. H. CURRY, Prince of Wales Theatre, Grimsby.

WANTED, 2 good Musicians (Piano and Violin) for small Cinema on East Coast; must be capable and experienced; about 4½ hrs. nightly, 1 matinée. State salary to CRICK, Southwold.

MUSICIANS WANTED.

ALL INSTRUMENTS.

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THE
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YEAR
WELL
WITH A STRONG RESOLUTION
by coming at once to the
OLD-ESTABLISHED AND RELIABLE
ORCHESTRAL TRAINING CENTRE,
THE CINEMA BUREAU
(the recognised Bureau in the Profession),
18, CECIL-COURT,
CHARING CROSS-ROAD, W.C.

WANTED Known,

To obtain an engagement in an ORCHESTRA, which you so much desire, you should have a POLISHING-UP COURSE, and to obtain this you cannot do better than place yourself in the hands of the PRACTICAL INSTRUCTORS AT THE CINEMA BUREAU.

SPECIAL NOTICE.—Free Auditions every morning from 1.30 till 12.30, and on Tuesday and Thursday Evenings from 5.30 till 8.30.

GOOD DEPUTIES ALWAYS ON HAND.

WE SPECIALISE IN CINEMA ORCHESTRAS. QUARTETS, TRIOS, AND SINGLE INSTRUMENTALISTS SUPPLIED AT SHORTEST NOTICE.

'PHONE: GERRARD 1414.
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WANTED, Orchestrelle Pianist. State full experience and lowest terms, six days, afternoons and evenings. Apply, GAIETY PICTURE HOUSE, Northampton.

WANTED, Pianist and Vocalist for smoke room. C. RAYNOR, Eagle and Child, Conisboro'.

WANTED, Orchestral-Pianist for Relief Orchestra; audition Wed., 12 o'clock, QUEEN'S HALL CINEMA, Catford.

WANTED, Banjo Player for Orchestra; must be good vocalist, also experienced Saxophone Player; to open Jan. 7, 1925; must be M.U. members. Apply, WHITELOCK, 66, The Woodlands, Birkenhead.

WANTED, Drums and Tymps. Experienced first-class revues and variety. Open Jan. 5, 1925. M.U. terms (£3 7s.). State age. J. WHITELOCK, Argyle Theatre, Birkenhead.

WANTED, Double Drummer; experienced varieties, pictures, &c.; open immediately. Lowest terms and references to E. O'ROURKE, Mus. Dir., Jubilee Hall, Weymouth.

WANTED, good Drummer, with all effects and experience, for twice-nightly cinema theatre (no matinées), with good orchestra of eight. Apply, forwarding references and terms, to J. H. CURRY, Prince of Wales Theatre, Grimsby.

WANTED, good, experienced cinema drummer, evenings only. Apply, IMPERIAL PLAYHOUSE, 191, Portobello-rd., W.11.

WANTED, for the provinces, Ladies' Trio, for café, Orchestral Pianists, 'Cellists, and Violinists. Write full particulars to DIRECTOR OF MUSIC, Provincial Cinematograph Theatres, 199, Piccadilly, W.

WANTED, Orchestral Trio; evenings, 6 till 10.15. Full particulars to MANAGER, Gaiety Cinema, Leytonstone.

WANTED, smart Ladies' Dance Band, young and attractive, for seaside engagement; splendid rhythm. Box 694, "The Era."

WANTED, at Once,
for
TEDDY MORRIS'S
BANDS,

FIRST-CLASS
SYNCOPATED
MUSICIANS.

Must be Tip-top, and able to Memorise and read at sight.

A Comfortable Engagement
to the
Right People.

Write, enclosing photo, instruments played, age, previous experience.

Enclose stamped and addressed envelope for reply to
TEDDY MORRIS,
Hippodrome,
Devonport.

Mark envelopes "Band."

Good opportunity for young musicians abroad.

WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Violin Players, also Wind Instrumentalists, to Enlist in Line Infantry Regiment. Home Service. Good prospects. Apply, by letter only, Box 838, c/o HAWKES & SON, Denman-street, Piccadilly Circus, W.1.

WANTED Known, Splendid Opportunity to Join Famous Line Regiment on Home Service. The 1st Bn. Duke of Wellington's Regiment is looking for Good Solo Cornet and Oboe Players. Also a Bass Drummer, to combine Xylophone, Tubuphone, Bells, &c. Must be first-class performers. Enlistments, Re-enlistments, or Transfers. Also a few vacancies for boys to be trained as Musicians and Drummers. State experience. Apply, BANDMASTER, New Barracks, Gosport.

MUSICIANS WANTED.

WANTED, Jazz Dance Musicians, used to the business, non-professional; Violinist, able to lead; Pianist, Saxophone, Trumpet, Banjo, Singing Drummer; local preferred. W. F. HURNDALL, King's Hall, London-road, S.E. 'Phone, Brixton 1022.

WANTED, First-class Vln. Leaders; 2 mats, evgs., £6; once nightly and 1 mat., £4 10s.; 'Cello and D. Bass, evgs., £3 15s.; Mustel Organist, evgs., 1 mat., £4 15s.; Tympanist, evgs., £4. Permanencies. Cinemas. State age, full partics., &c., to 16, Berkeley-avenue, Victoria Park, Manchester.

WANTED, Boys, Young Men, Wind and String Players for good Military Bands; interview town. Box 709, "The Era."

WANTED, first-class Jazz Players for New Year's Eve. Apply, 12 to 3, to-day, Wed., GRAY, 12, Archer-street, W.

WANTED Known. Est. 1890.
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Musicians and Vocalists Wanted to Register for Engagements.
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Latest and Best Cinema Music.
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WANTED, musicians to notice.
Having secured the services of a world-renowned Musical Director of London, Buenos Ayres, and Cape Town, we are now open to train a few musicians (amateur or semi-pro.), all instruments, who wish to become first-class professionals in cinemas, hotels, or dances. Individual instruction in Tavan, Alder, and Massanet. Music lent for home study and expert picture fitting taught. Quickest method of getting into the profession, and good engagements when proficient. Special evening classes.
AN UNUSUAL OPPORTUNITY
for keen, enthusiastic musicians.
Call at once and
START THE NEW YEAR WELL.
LONDON ORCHESTRAL AGENCY,
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Bands of two upwards supplied at short notice.

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WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, Music for Hire; cinema, café, &c.; cheapest in London; distance no object. DAVIS, 3, Shepherd's Bush-road, W.6.

WANTED, Dance Music and Lyrics for Publishing. STRAND MUSIC CO., 203, Strand, W.C.2.

WANTED Known, Violinist offers to amateur instrumentalists the opportunity of practising together under professional Leader, from large library of orchestral and cinema music, for the lowest fee; splendid chance for musicians entering the profession to play together good class music, which is also lent for home study. Evening classes for musicians in business. For particulars, apply, VIOLINIST, 81, St. Mark's-road, North Kensington, W.10.

WANTED, Cornet, for Varieties and Pictures; twice nightly and one matinée; open Monday next. Terms and references first letter, G. CASEY, Grand, Basingstoke.

WANTED Known, finest Italian Strings, Violin A, double length, 1s., 10s. doz.; 'Cello A, 1s. 4d., 14s. doz.; post free. MONTAGNA, 6, Pyrland-road, London, N.5.

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WANTED Known, Music Library for sale, Trio, S.O., F.O., Piano parts to all, condition new, Overtures, Marches, Waltzes, Czardas, &c. VINCENT, 66, Leigham-vale, S.W.16.

WANTED. — MR. NUTTER to write MR. CASEY, Basingstoke.

MUSICIANS' WANTS.

WANTED Known, WALTER SCOTT, Musical Director, at liberty. Address, 51, Beaufoy-road, Plaistow, E.13.

WANTED, by first-class Musical Director, Solo Violinist, engt. in first-class cinema or hotel; large library; refs., Press notices, &c.; very conscientious musician. Apply, M. B., 7, Longmore-street, Birmingham.

WANTED, engt. by Mus. Dir. (Violin); exp., young, ambitious, temperate; used to fitting pictures; small library; good class cinema, with good music; near London preferred. J. T., 55, Childebert-road, Balham, S.W.17.

WANTED Known, SIDNEY SKEDGE, Mus. Dir. (Violin), "The Picture House," Norwich, vacant Jan. 26.

Popular for picture synchronising. Resigning voluntarily after 3½ years' satisfactory service, with best refs. and wishes from management.

Offers, perm., any branch, 59, Knowsley-rd., Norwich.

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WANTED, engagement by a real live Musical Director, Solo Violinist or Baton; played every principal hall in Great Britain; biography appeared in "The Era" Aug. 10, 1910. Pictures fitted minutely. Extensive up-to-date library. Success guaranteed. Box-office proof. Any business; pictures, variety, musical comedy, or revue. Orchestrations perfect. Offers to DARIUS, Victory Club Garage, Roker, Sunderland.

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WANTED, Engt., by first-class Solo Violinist-Leader M.D.; Midlands; brilliant performer; evenings only pref. Box 716, "The Era."

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WANTED, engagement by brilliant Leader and Solo-Violiniste; thoroughly experienced; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED, by Lady, Comfortable, Permanent Engagement, as Leader or Repet. and Deputy Lead. 6 YEARS' EXPERIENCE AS LEADER. Cinema and café. ENGLAND AND THE CONTINENT. Write, Box 686, "The Era."

WANTED Known, Brilliant Violin Leader and expert fitter of pictures disengaged; highest testimonials. Address, M. D., 20, Rockbourne-road, Forest Hill, S.E.

WANTED, by gent., Engt., Leader or Viola; exp. any bus. Wire or write, NICHOLLS, 9, Levens-grove, Blackpool.

WANTED, engagement (joint) by Leader and Pianiste; excellent library; fit pictures well. Box 703, "The Era."

WANTED, Engt. by first-class young Italian Violinist, Leader or Repet.; any bus.; Ireland preferred; vacant Jan. 5. VINANZO ODIERNA, 94, Queen's-street, Burton-on-Trent.

WANTED, by Violinist, engagement; experienced Leader; suitable for broadcasting or municipal, &c. 15, Beach-street, Parkfield, Lowestoft.

WANTED, engt. as Leader or Rep. by young smart lady Violiniste; fully experienced in any bus.; excellent references. NENY, 5, Vine-street, Clerkenwell-road, E.C.

WANTED, ENGT., BRILL. LEADER; BEAUTIFUL TONE; EX REFS.; MOD. TERMS. BOX 723, "THE ERA."

WANTED, Engagement, by Leader Violinist, now playing in a West-End Cinema; can supply orchestra. S. SEGAL, 184, Westbourne-grove, W. 'Phone, Park 7229.

WANTED Known, lady Violinist, disengaged; fine repetiteur or lead; thoroughly experienced; any business. 74, Bridgford-road, Nottingham.

WANTED, by Violiniste, deputising or permanency; any bus. Write, BIDDY PAGE, 15b, Queensboro'-terrace, Hyde Park, W.2.

WANTED, Engagements, by experienced Violiniste, cinema; can supply Trio. VIOLINISTE, 39, Cleveland-st., Tottenham Court-road, London, W.1.

WANTED, by brilliant Orchestral and Solo Violiniste, Re-engagement; beautiful tone and artistry; would deputise; highest Press notices. Apply, VIOLINISTE, 5, Southhill Park-gardens, N.W.3.

WANTED, deputising by experienced Violiniste (lady); any business. 'Phone, Putney 3953.

WANTED, by Violiniste (lady), an engagement or regular deputising; evenings only; good reader; London or suburbs. VIOLINISTE, 93, Tyers-st., Kennington, S.E.11.

WANTED, by popular live Manchester dance Violinist (young), engagement in London only, with good band. A. WALLACE, 53, Hazel-road, Kensal Rise, N.W.10.

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WANTED KNOWN, GENT. (VIOLIN) AND LADY (PIANO) SEEK LONDON WORK, DANCE OR STRAIGHT. WRITE, GEORGE BARRY, ORIEL-PLACE, HEATH-STREET, HAMPSTEAD.

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WANTED Known, exp. Violinist open for deputising; cinema or dance. 2, County-grove, Camberwell, S.E.5.

WANTED, Engagement by 2nd Violin, steady, reliable; go anywhere. MILLER, 2, Atkinson's-court, William-street, Carlisle.

WANTED, by first-class Violinist, engt.; 10 years' experience; good references. R. D., 8, Hammond-street, Preston.

WANTED, shortly, engt. by brilliant Violinist; thor. expd.; highest refs.; London or near; good offers. Box 698, "The Era."

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WANTED, by lady Violiniste (Repr.), orches. engt.; Christmas or longer; dance, hotel, café. Box 455, "The Era."

WANTED, engagement as Rept. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, engt. by Rept. Violin or First; cinema or any business; experienced; reliable; ex. refs.; permanency required. Box 705, "The Era."

WANTED Known, Violinist seeking Situation in Small Cinema as Rep.; London only. A. FRASCA, 26, Charlotte-street, Fitzroy-square, London, W.1.

WANTED, engagement by Viola; powerful, refined; any business; solos; M.U. PARSONS, 22, Park-view, Down-lane, Tottenham.

WANTED, by QUEENIE MAFFERT, 'Celliste, engagement on South Coast or near London, cinema or otherwise. 19, Woodberry-grove, Finsbury Park, N.

WANTED Known, young lady 'Celliste, at lib.; good style and tone; café or hotel work preferred. Write, Box 697, "The Era."

WANTED, by 'Celliste, deputising, odd or regular days; thoroughly experienced; moderate terms. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED, Engt., by First-class, Experienced 'Celliste; any business. Terms moderate. Reply, Box 591, "The Era."

WANTED Known, experienced Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED Known, first-class Solo and Orchestral 'Cellist, at liberty for good engagement. Address, Box 692, "The Era."

WANTED, Engagement, by 'Cellist (male); good reference; London or 50 miles. 'CELLO, 69, Farmer's-road, Camberwell.

MUSICIANS' WANTS.

WANTED, Engagement by experienced Double Bass; reliable. W. SMITH, 57, Berners-st., Ipswich.

WANTED Known, first-class D. Bass at liberty; experienced every first-class business. E. NICHOLLS, 38, Chestnut-walk, Worcester.

WANTED Known.
D. Bass desires a change; preference to permanency.
Excellent and reliable player; young, and of smart appearance.

Write, Box 714, "The Era."

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WANTED, engt. by Flute and D. Bass; thoroughly exper. all lines. GASCOYNE, Hippodrome, Bolton, Lancs.

WANTED, Engt. by Flautist; exp. and reliable; good refs.; diseng. Jan. 5. O. HUBERT, Palladium, Llandudno.

WANTED, by OBOE WOODLAND; would deputise; season ticket to London; double Saxophone. 15, Lancaster-gardens, Southend.

WANTED, engagement by Oboeist; disengaged; capable and experienced; all lines; offers invited. ALBERT BARRETT, 81, Goodwin-street, Hull.

WANTED, by Clarinet, doubling E flat alto Saxophone and Banjoline (ex-Guards); West-End terms only. 36, Dorset-street, Baker-street, W.1.

WANTED, Engagement by Clarinet; thor. ex.; any bus.; splendid tone and sight reader. CLART., 40, St. Paul-st., Islington, N.

WANTED, engagement by Clarinet; experienced; any business; London or subs. H. E. JACKSON, 7, Abbey-road, Croydon, W.

WANTED, by E flat alto Sax., doubling Clarinet, odd dates; Fridays booked; professional musician; copious library; moderate terms. E. S., 3 Laburnum-terrace, Grove-road, Mitcham. 'Phone, Cit. 1811.

WANTED, by E flat alto Saxophonist, dance engagements. F. S., 55, Millbrook-road, Brixton.

WANTED, by experienced alto Sax., doubling Violin, to join dance band. Write, GRIST, 25, Lilyville-road, Fulham.

WANTED, Engt., by E Flat Saxophone and good Clarinet, dance or any business; will dep. SAXOPHONIST, 109, Dalmain-road, Forest Hill, S.E.23.

WANTED Known, JOSE BOWERS, E flat Alto Sax., has vacant dates. 'Phone, Brixton 3586. Letters, 75, Lynette-avenue, Clapham-common, S.W.4.

WANTED, by E flat alto Saxophone, dances; any business; can double with B flat tenor Sax. 19, Ennersdale-road, Lewisham.

WANTED, by Saxophonist and Clarinet, E flat alto and B flat tenor Saxs., engagement; unexpectedly vacant; experienced in recording and vaudeville work; first-class offers only. SAXO., 2, Coventry-road, Polygon, Southampton.

WANTED, by Jazz Saxophonist, Alto and Soprano, change; open at once. Good offers, Box 717, "The Era."

WANTED, by Saxophonist, Dance Engagements; terms mod. F. S., 55, Millbrook-rd., Brixton, S.W.9.

WANTED, by E flat Alto Sax., doubling Clarinet, odd dates; Fridays booked; professional musician; copious library; moderate terms. E. S., 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone, City 1811.

WANTED, Engts. by Trumpet; full mute effects; young, good showman. TRUMPET, 13, Balcombe-st., Dorset-sq., N.W.

WANTED, engt. by first-class Trumpeter; latest effects for dance work. Add., T. WARHURST, 20, Gladstone-street, Glossop.

WANTED, Engagement by Trumpeter and Cornet, disengaged; any bus.; touring preferred. LEE, 106, Cemetery-rd., Beeston, Leeds.

WANTED, Few Nights a Week, or Permanency (Dance), by Trumpet and Cornet. Address, CORNET, c/o Gilbert, 115, Portman-buildings, Lisson-grove, Marylebone.

WANTED, Engt., by Lady Trombone; cinema, dance, &c. Box 719, "The Era."

WANTED, by Trombonist, engagement; any business; London or suburbs. 8, Burnthwaite-road, Fulham, S.W.6.

WANTED Known, Organist (first-class artist on both reed and pipe organ) seeks Engagement; orchestral and solo organ and piano; terms mod. for permanency; 10 years' experience; London or suburbs. T. REGAN, 6, Chalk Farm-road, Camden Town, London.

WANTED, by Solo, Pic., Piano-Organ (Gent.); any dis. 10, Swirg-gate, Berkhamsted, Herts.

WANTED, by Organist (male), engt., London; very mod. sal.; dep. shortest notice. 24, Elm-grove, Hammersmith, W.6.

WANTED, Deputising or permanency, thoroughly experienced Orchestral Organist; brilliant Solo Pianist. Hampstead 1395.

WANTED Known, Exp. Relief Pianiste-Pipe-Organiste desires Change; audition mornings. L. D., Box 718, "The Era."

WANTED, by Orchestral-Organiste or Relief Pianiste, experienced, deputising. 119, Bedford-rd., Clapham.

WANTED, by first-class lady Pianiste, hotel or café engagement in London; thoroughly experienced; extensive library; can supply Trio. Box 158, "The Era."

WANTED Known, Orchestral Pianiste, thoroughly experienced, musical, good reader, available for DEPUTISING (LONDON) AT SHORT NOTICE. Booked Christmas week. MISS PIETERSEN, 8, Anerley-hill, S.E.19.

WANTED, Permanent Engagement by experienced Orchestral - Pianist; London or near. MISS KATE GURNELL, L.R.A.M., 33, Dennington Park-rd., West Hampstead, N.W.6. Tel., Hamp. 5082.

WANTED Known, at liberty Jan. 12, first-class Solo and Orchestral Pianiste. PIANISTE, 20, Hampstead-road, N.W.1.

WANTED, by Pianiste, odd or perm. evening engagements with amateur dance band. PIANISTE, 181, Ravenslea-road, Balham.

WANTED, Engagement, by Orch. Pianiste; 10 years' exp.; high-class musician; fit pictures. M. FABRY, 19, Barnard-hill, N.10.

WANTED, by First-class Relief or Solo Pianiste, London or few miles out; 10 years' cinema experience; can open Jan. 5. "PIANISTE," 88, Fairholt-road, Stoke Newington, N.16.

MUSICIANS' WANTS.

WANTED Known, Lady Pianiste wishes to meet Violinist and 'Cellist, to form Trio for practice, view engagements. Violinist must be good leader. Letters, PIANISTE, 6, Napier-court, Hurlingham, S.W.6.

WANTED, Deputising, by Brilliant Relief Pianiste; five years' experience. 'Phone, Putney 1311. Letters, PIANISTE, 6, Napier-court, Hurlingham, S.W.6.

WANTED, Engt., by Exper. Orch.-Pianiste; café, tea-rooms, hotel; large library; or with ex. Violinist; from 8 evens.; smart appearance; both good musicians. 7, Claverdale-road, Brixton, S.W.2.

WANTED, engt. by exp. Orch. Pianiste; would do Relief; library if required; would deputise. A. B., 314, City-road, E.C.1.

WANTED, by thoroughly expd. Pianiste, cinema, deputising, &c.; solo or relief. G. D., 31, Westend-avenue, Leyton, E.10.

WANTED, by good Relief Pianiste, one week's deputising, commencing Jan. 4. 'Phone, Maida Vale 1169.

WANTED, by First-class Relief Pianiste; open at once; anywhere; fit pictures; small sal. 146, Wardour-street, W.C.1.

WANTED, Engt., by Orchestral-Pianist (lady), at once, in picture house; medallist; good sight reader and accompanist. Box 715, "The Era."

WANTED Known,
PIANISTE, Solo or Orchestral (combine SOPRANO Vocalist; 2 years Beecham Opera Company); desires change.

Late touring accompanist for 3 years to one of the best-known violinists.
Thoroughly experienced.
Can lead if necessary.

EXPERT SIGHT READER.

Audition any morning.

First-class offers only entertained. Hotel, Restaurant, or Cinema.

London, or 30 minutes Waterloo only.

Box 710, "The Era."

WANTED, by Orchestral Pianiste (L.R.A.M.), Engt., Jan. 5; café or cinema; experienced, sight reader, all arran. M. WALE, 24, Elm-grove, Hammersmith.

WANTED Known, Orch. Pianiste (12 months' exp.) can Deputise one day weekly in small orchestra; only fare required. Box 684, "The Era."

WANTED Known, Young Lady Pianiste (N. London) would like to meet Violinist for morning practice. Kindly state terms, &c. Box 720, "The Era."

WANTED, by Orchestral-Pianiste, change, cinema, hotel, or concert party in London or provinces; young, smart, quick, intelligent; audition any morning; start immediately. PIANISTE, 24, Mall-rd., Hammersmith.

WANTED Known, cinema Relief Pianiste, just disengaged, desires permanency or deputising; first-class experience. M., 25, Southboro'-road, S. Hackney, N.E.

WANTED, ENGT. BY SMART YOUNG EXPERIENCED DANCE PIANIST. JUST COMPLETING LONG WEST-END ENGAGEMENT; SHORTLY DISENGAGED. BOX 670, "THE ERA."

WANTED, Engt., by Pianist, experienced, gent., good appearance; excellent library; accept any salary for permanent berth; excellent refs. Box 686, "The Era."

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WANTED, BY CLIFFORD DAWSON, ORCHESTRAL PIANIST (BROTHER OF THE DISTINGUISHED PIANIST, FREDERICK DAWSON), OFFER OF GOOD PERMANENCY ANYWHERE, HOTEL, CINEMA, OR CAFE. BRILLIANT SOLOIST; SMART APPEARANCE; EXCELLENT REFERENCES. ENGAGEMNT AT ABOVE HYDRO TERMINATES JAN. 12, 1925.

WANTED, by exp. dance Pianist, even. engts.; smart, young, vocalist. R., 3, Park-avenue, Bounds Green-road, N.22.

WANTED Known, Cinema Pianist, solo and relief; just concluded seven years' engagement Imperial Picture Theatre, Highbury; extensive library; speciality picture fitting; excellent references. MACKIE, 37, Highbury-hill, N.5. 'Phone, North 4403.

WANTED Known, Pianist, jazz, synco., open London engts.; any bus.; willing join band; good dep. 62, North Side, Wandsworth-common.

WANTED, BY FAMOUS PIANIST, COMPOSER, CONDUCTOR, LARGE REPERTOIRE, ENGAGEMENT, LONDON OR SUBURBS; WORLD'S CRITICISMS SENT IF DESIRED. BOX 695, "THE ERA."

WANTED, by Pianist, engagement, cinema; genuine all-round musician; double Harmonium and Violin; experienced; terms moderate; vacant Jan. 5; permanency desired. PIANIST, 44, East-park, Crawley, Sussex.

WANTED, engagement in cinema as Pianist, in trio or otherwise; experienced. PIANIST, 25, Charlotte-road, Sheffield.

WANTED, by Pianist, orchestral or solo, deputising, London or provinces, from Jan. 1 to 27; terms mod.; fill in time. Write, "JOHNSTONE," 108, Pelham-rd., Wimbledon.

WANTED, Engt. by young Italian Orch.-Pianist, used to all usual music, Tavan, symphonies, &c.; double organ; any bus.; Ireland preferred; vac. Jan. 12. F. ODIERNA, 94, Queen's-st., Burton-on-Trent.

WANTED Known, GOSLING, Relief Pianist and Organist, disengaged; steady, reliable; experienced. 78, Crawford-street, Camberwell.

WANTED Known, Pianist, doubling with Piano-accordion, at liberty for dances, &c. Address, GEORGE SMART, 38a, Burnaby-street, Chelsea, S.W.

WANTED, engagement by first-class Pianist; thoroughly experienced in variety, pictures, &c.; good references. PIANIST, 67, Stanhope-road, Wheatley, Doncaster.

WANTED Known, Thoroughly Experienced, Reliable Orchestral Pianist disengaged; London only. L.R.A.M., 39a, St. George's-road, N.W.6. 'Phone, Hampstead 1240.

WANTED, by thoroughly experienced and reliable Pianist, Solo, Relief, Organ (Mustel or Reed), engagement, London or suburbs; memorist, extemporist; good sight reader; would deputise; terms moderate. Box 721, "The Era."

WANTED Known, ERNEST BENN, Solo and Orchestral Harpist, disengaged, cinema, variety, revue, &c.; excellent references. 25, Hinderwell-road, Scarborough.

WANTED Known, disengaged, first-class Harpiste; could double piano. 47, Elmhurst-mansions, Edgley-road, Clapham.

MUSICIANS' WANTS.

WANTED, engt. by Banjo; correct chords; ex. vocalist; dbg. Drums; Orchestral if desired; town, &c. WARNER, 7, Robert-st., W.C.1. Mayfair 6517.

WANTED Known, first-class Banjoist, at liberty; odd nights and Sunday; first-class offers only. Address, Box 519, "The Era."

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, by Tenor Banjoist, Evening Engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED, by experienced Banjoist, Engagements; willing to join dance band. E., 7, Kingston House, Camden-street, N.W.1.

WANTED, by Tenor Banjoist, Evening Engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED, by Exp. and Reliable Dance Banjoist, Even. Engts.; plays with or without music. Terms reasonable. CAWLEY, 137, Alscot-road, S.E.1, or Vic. 5219.

WANTED, engagement by first-class Harpist and Pianist; solo and orchestral; high-class experience. GWYNETH JAMES, 27, Canterbury-road, Brixton, S.W.9.

WANTED, Engt. by Tenor Banjo, doubling Violin; melody and chords; perm. or gigs. TAYLOR, 26, Grafton-square, S.W.4.

WANTED Known, Banjoist has few vacant dates, Jan. 7, 8, 12, 14, 17, 20, 21, 22, 27, 29, &c. Box 724, "The Era."

WANTED, by LADY DANCE DRUMMER, to-night, also Jan. 2 and later dates. 4, Norfolk House, Rushcroft-rd., Brixton, S.W.2.

WANTED Known, Jazz Drummer, experienced, good outfit; willing to join a band or odd nights. WILSON, 80, Sarsfeld-road, S.W.12.

WANTED, Engagements by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone: Holborn 2622.

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WANTED, by Drummer, straight or jazz, engagement, Dance Band; young, smart, good vocalist and showman; experienced London and provinces. Write, K., 54, New Oxford-st., W.C.

WANTED, by Exp. Dance Drummer, Even. Engts.; smart, young. Terms mod. D., 3, Park-avenue, Bounds Green-road, N.22.

WANTED, first-class engt., Tympani, Drums, Bells, all effects; concerts, cinema, hotel, or dance orchestra; exp. TYMPANI, 291, Eastbourne-ave., Gateshead-on-Tyne.

WANTED Known, Dance Drummer, disengaged Saturday, on; tall, smart, good showman; would join band. HARRY FORSE, 29a, Bolton-rd., Grovepark, Chiswick.

WANTED, Engagement, by Drums, Tymps. and Bells; cinema preferred. DRUMS, 23, Lansdowne-hill, West Norwood, S.E.

WANTED, Engt. by first-class, young, singing, syncopated drummer. RHYTHM, c/o 93, Upper-st., London, N. North 1863

WANTED, engagement, Double Drummer, Tymps., &c.; straight; cinema, variety, dance; deputise Sundays. Reply, Box 706, "The Era."

WANTED, Engts. by smart exp. Drummer; doubling Alto Sax. and Violin. STEAR, 317, Milkwood-rd., Herne-hill, S.E.24.

WANTED, Engagement, London, Tymps., Drums, Glock., Bells; experienced. TYMPANIST, 107, Major-rd., Stratford, E.15.

WANTED, engt. by exp. Trio, near London; can be heard playing. VIOLINISTE, 97, Louisville-rd., London, S.W.17.

WANTED Known, first-class Dance Trio, open for engagement. Write, L. J., 36, Binfield-road, S.W.4.

WANTED Known, exp. Trio, disengaged; can be augmented if desired; restaurant or dances; audition arranged. Box 693, "The Era."

WANTED Known, experienced cinema Trio, £8 10s., good fitting, at liberty; suburbs; six evenings. Box 699, "The Era."

WANTED, Engts. by Trio, Violinist and Vocalist, 'Cellist, Pianist (ladies); any business. H. B., 12, Tudor-rd., Norwood, S.E.19.

WANTED, Engt., by Trio (violin, piano, 'cello), for hotel, &c.; can be augmented. Apply, 33, Gt. Windmill-street, W.

WANTED, engagements.
SYNCOPATED MELODY QUARTETTE.
Can be heard Hampstead Town Hall, any Saturday (third season).
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9, Harvist-road, N.W.6.

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MARY (Though I left you in Argyle) **SLEEPY ZUYDER ZEE**
SORRY, OH! IT'S *QUAITE* ALL RIGHT
I CAN'T HELP LOVING THAT GIRL. **HOW'S YOUR POOR OLD FEET?**
And the Big Comedy Chorus Song of the year
I LIKE A DOUGHNUT
(With JAM in the middle—JAM in the middle—JAM in the middle).

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And Bon Voyage in the Coming Year

LEAD ON, MACDUFF

The WRIGHT PANTO. NEWS

"SAHARA"—THE SUPREME "HIT"

Miss MONA VIVIAN
cleans up with "Kentucky, Sure as You're Born," at the Olympia, Liverpool.

The "Wright" Song: SAHARA.

LESLIE BARKER,
The "Prince of Morocco," in Fred Collins' "Dick Whittington," at the Theatre Royal, Edinburgh, gets right away with
"Kentucky, Sure as You're Born."
Mr. Barker is also making a big feature of
"Love is Just a Gamble"
as a duet with Miss Doris Gaskell.

Miss DORIS GASKELL,
the delightful Principal Girl in Fred Collins' "Dick Whittington," is more than delighted with her reception of
"Sahara" and
"The Golden West."

A BIG ENCORE.
ALEC FOSTER
(Captain Benbow) is forced nightly to repeat
"I Wonder What's Become of Sally"
at the Theatre Royal, Edinburgh.

Miss ELSIE DENHAM,
principal boy in Messrs. Jazon and Montgomery's "Blue Beard," caused a "hold up" at Manchester with
"I Wonder What's Become of Sally,"
and was forced to repeat the song.
Another big hit of Miss Denham's is "Kentucky, Sure as You're Born."

WILLIAM THOMSON,
playing the part of a Merchant in John Hart's "King of the Golden Mountains" at the Opera House, Manchester, makes a wonderful hit with the song of the year, "Sahara."

GUYS BAND,
at the Olympia Circus, London, is gathering in rounds of applause for "Sahara" and "The Golden West."

"THE GOLDEN WEST"
is not confined to Fairy Queens.

THE OXFORD, LONDON.
The children in the Oxford panto. make a hit with "Dream Daddy."

"DICK WHITTINGTON,"
at the
OXFORD, LONDON.

Miss MABEL GREEN
(Principal Boy)
and
Miss VERA BRYER
(Principal Girl)
score tremendously with
"I Love You."

Miss OUIDA MACDERMOTT,
Principal Boy with Harry Norris' "Tom, Tom, the Piper's Son," at the Pavilion, Glasgow, creates a sensation with
"Kentucky, Sure as You're Born."

Miss DORA BRIGHTWELL,
the new Principal Boy with Geo. Wayne's "Dick Whittington," Palace, Ramsgate, features the "Wright" songs
"I Wonder What's Become of Sally?"
"In Between the Showers,"
"Boo, Hoo, Hoo,"
and
"Murphy, McCarthy, McGinty and McGee."
All "WRIGHT" hits.

The "Wright" Song: SAHARA.

Miss DOROTHY LANGLEY,
the Hero of "Dick Whittington" at Theatre Royal, Edinburgh, scores tremendously with
"In Between the Showers."

DOLLY and INEZ ST. VINCENT,
Harry McKelvie's big speciality artists at the Princess, Glasgow, create a furore with
"Hard Hearted Hannah."

ALBERT SIMNER
starts "1925" with the "Wright" firm.

FRANK E. FRANKS picks the "WRIGHT" winners for his "Cinderella" at the Hippodrome, Newcastle-on-Tyne.

Miss NORA BANCROFT,
(Principal Boy),
"I Wonder What's Become of Sally?"
and
"Just a Dream of You, Dear."

Miss IVY LUCK
and
Miss NORA BANCROFT,
"Lips" (Duet).

Miss JEAN BOYNE
(Fairy Queen),
"Riviera Rose"
and
"Golden West."

LEONARD URE,
"Riley's Cowshed."

TOM INGLEBY
and
Miss HELENA ROSS,
"Our House Will Be All Right" (Duet).

EDINBURGH STUDENTS SERENADE

Miss FLORENCE HUNTER,
the Principal Girl in A. S. Cruikshanks' "Cinderella," King's Theatre, Edinburgh.
Read Miss Hunter's letter:—
Dear Mr. Wright,—My biggest song in Mr. Cruikshanks' pantomime is "Dream Daddy," and on my evening night the students were serenading me at my dressing-room window with this wonderful number—"Dream Daddy."
Yours sincerely,
FLORENCE HUNTER.

Miss BETTY GREEN,
Principal Girl, Harry Norris' "Tom, Tom, the Piper's Son," at the Pavilion, Glasgow. A charming artist who gives a charming rendering of
"Take a Look at This."

THE SISTERS HOUSTON,
at the Pavilion, Glasgow, create great enthusiasm with
"Boo, Hoo, Hoo," and
"The Toy Drum-Major."

The "Wright" Song: SAHARA.

EIGHT HITS.
THE "WRIGHT" SONGS
at the Borough Theatre, Stratford, in Fred Fredericks' "Dick Whittington."

EVA ELLIS (Principal Boy) sings
"Shine."

MOYA NUGENT (Principal Girl)
sings "Dream Daddy."

BRAY and McSWEENY
(Captain and Mate)
sing
"I Wonder What's Become of Sally"
and
"Get Upon a Puff-Puff."

BRYN GWYNN (Emperor) sings
"Sahara," and
GROOM'S DANCERS
"Nightingale" and
"The Golden West."

HOWARD CROFT,
The popular Musical Director of the Pavilion, Glasgow, is making a feature of "Sahara."

JACKSON POTTER,
In Harold Readings' "Dick Whittington" at the West Pier, Brighton, says: "'Sahara' is a sensational success."

Miss GERTRUDE KAYE,
Principal Boy with Messrs. Jazon and Montgomery's "Jack and the Beanstalk," does the "Hat Trick" with
"In Between the Showers,"
"I Wonder What's Become of Sally," and
"Sahara."

ANOTHER WONDERFUL REPORT.

Miss KATIE KAY
(Dandini),
in A. Stewart Cruikshanks' "Cinderella," King's Theatre, Edinburgh, wires:—
"'SALLY' stops the pantomime. Delighted.—Katie Kay."
Miss Kay confirms this in a letter as follows:—
"Dear Mr. Wright,—I am very delighted to tell you that your judgment on 'I Wonder What's Become of Sally?' is correct; it is the real hit of the pantomime. 'Kentucky, Sure as You're Born,' is another big hit with me, and the audience just call for it again and again."

EMELIE HAYES,
Principal Girl Fred Collins' "Forty Thieves," at the Coliseum, Glasgow, sings
"Golden West"
with her usual charm and makes a decided hit.

Miss KITTY EVELYN,
Fred Collins' dashing Principal Boy, Coliseum, Glasgow, has a song in
"Honolulu"
which suits her admirably. This is one of the song hits of Glasgow.

VENTOM SWIFT
writes:—
"Harry Bedells, the new light comedy star, completely stopped our pantomime three houses yesterday with 'Sahara.'"

The "Wright" Song: SAHARA.

HARRY TALBOT
(Buttons),
Messrs. Moreton and Heath's "Cinderella," at the Theatre Royal, Bournemouth, says:—
"'Riley's Cowshed' the comedy hit of the pantomime."
Harry also sings "Am I to Blame?" as a duet with
Miss PATRICIA WYNDHAM.
This is also a big winner.

HARRY GILPIN'S
"Goldilocks," at the Theatre Royal, Bolton, features:—
"I Wonder What's Become of Sally?"
"The Golden West."
"In Between the Showers."
"Sahara."
"Riviera Rose."
"Honolulu."
"Kentucky."

"SAHARA,"
the big feature in two Glasgow Pantomimes. At the Empire
Miss FLORRIE FORDE
puts over "Sahara," and has the audience with her from the word "go."

Miss BEATRICE ALLEN,
Principal Boy in Harry McKelvie's "Hi Diddle Diddle" at the Princess, Glasgow, brings the first half of a wonderful Pantomime to a great climax with
"Sahara."
Miss Allen is also encored nightly for
"Kentucky, Sure as You're Born."

A CHARMING FAIRY.
Miss EILEEN CONNELLY
delights the Pavilion, Glasgow, audiences with Horatio Nicholls' Valse Ballad,
"The Golden West."

Miss VIOLET LEVY,
Principal Boy in Harry Lee's "Red Riding Hood," is encored nightly for her rendering of
"I Wonder What's Become of Sally?"

ROWLAND HILL,
Playing Dame in Mr. Mulholland's "Cinderella" at Wimbledon, "pulls the house down" with
"Our House Will Be All Right."

WILL DALTON and DONALD KEIRS,
"Sinbad" Pantomime at the Gaiety Theatre, Douglas, are featuring
"Our House Will Be All Right,"
and
"Why Did You Creep Into My Heart?"
They write to say both songs are a pronounced success.

DOROTHY DERRY,
Principal Girl in Messrs. Jazon and Montgomery's "Blue Beard," sings
"Shine."
She really does, judging by the applause.

The "Wright" Song: SAHARA.

GERALD WILLIAMS,
"King Rat,"
Theatre Royal, Sheffield, has no complaints to make regarding his song in Pantomime. Gerald sings—
"The Golden West."

BRUCE GREEN,
Shakespeare, Liverpool, writes:—
"'Our House Will Be All Right' whistled all over Liverpool after first night Panto."

Miss MARJORY FULTON'S FIND.
Miss Fulton's judgment was certainly good in choosing
"Honolulu,"
the outstanding hit of Harry McKelvie's "Hi Diddle Diddle" at the Princess, Glasgow.
The Honolulu "germ" will spread.

TOUN DAVIES
and the famous
SAVOY QUARTETTE,
in Harry Norris' "Tom, Tom, the Piper's Son," make a wonderful impression with
"Riviera Rose."
This number is one of the outstanding hits of the pantomime.

WILL HAY,
Principal Comedian in "Cinderella," King's Theatre, Edinburgh, finds a ready response to the questions asked in the chorus of "Riley's Cowshed."

MARRIOTT EDGAR
is featuring
"Our House Will be Alright"
at the Opera House, Manchester, and writes that this song is one of the outstanding successes of the pantomime.

WILFRED ESSEX,
at the Princes Theatre, Bristol, wires:
"'Sahara' enormous success, thank you."

Miss RONA RAY,
Principal Girl at the Alexandra Theatre, Birmingham, stops the show with
"I Wonder What's Become of Sally."

"SAHARA,"
is the biggest seller in sheet music or gramophone records, &c.

Miss ELSIE INGHAM
and
RHYS THOMAS
are perfectly happy over their choice of Duets for Messrs. Jazon and Montgomery's "Blue Beard."
The reason is
they are singing
"Sahara."

The "Wright" Song: SAHARA.

BILLY PETERS
("Babes in the Wood") wires:—
Huge Success.
"Riley's Cowshed,"
"I Wonder What's Become of Sally,"
and
"The Golden West."

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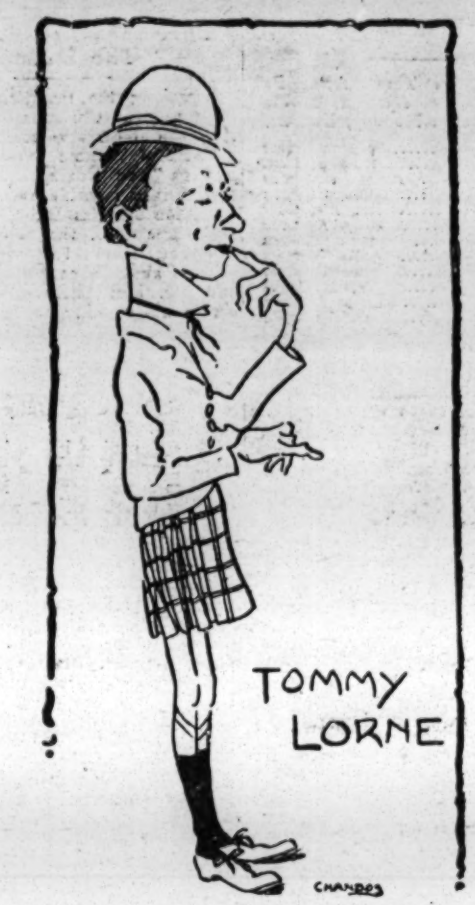

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Greetings to All from Mr. and Mrs. George Jackley and Family.

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PROVINCIAL PANTOMIMES

"DICK WHITTINGTON" AT BRIGHTON.

A first-rate Christmas show is "Dick Whittington and His Cat" at the West Pier Theatre, Brighton. It is Mr. Harold Reading's presentation of a favourite theme, and is well produced by Walter Hume, with plenty of topical numbers and speciality turns. The redoubtable Dick is the hero of many encounters, and his adventures in search of fortune lead him to many splendid scenes, an outstanding one being The Good Ship, the first of the second part. It proved immensely popular to both young and old members of the audience. The hero Dick was most attractively represented by Miss Dorothy Veitch, who dances and sings well. Her songs, very heartily received, included "Why Did I Kiss that Girl?" and "California, Here I Come," the latter being one of the hits of the show. She also joined with Alice in a duet, "June Night," which was also much appreciated. Alice was an engaging little person, the part taken by Miss Peggy Holmes, who uses her pretty voice effectively in "Plain Jane of the Family" and "Dream Daddy." The good fairy was delightfully represented by Miss Molly Udal, and the pantomime is immensely helped in humour and laughable incidents by Mr. Wally Beadle as Idle Jack. His songs were most successful, amongst them being "I Love Kids" and "Soft Willie." Tommy the Cat, who accompanies Dick so faithfully on his wanderings, is splendid, and he turns into a still more wonderful Felix, a comedy gymnast, and for this first-rate speciality number, as well as all his other work, Mr. Fred Roy is to be warmly congratulated. Other speciality turns are most cleverly introduced by the Ottway Bros., whose able manipulation of the concertina brought them rounds of applause. Mr. Jackson Potter scores notably with his fine singing of the charming "Sahara" as the Sultan. Mr. Courteney Martyn sings a capital ditty, "There Are No Flies on Aunty," as the Alderman, also "Let's Have a Song About Rhubarb." Miss Doris Palmer is well cast for the Cook, and other members of the cast all pull together to make the entertainment enjoyable in every way. The chorus is well balanced.

"PUSS IN BOOTS" AT NEWCASTLE.

Messrs. Howard and Wyndham have a very long association with Newcastle pantomime, dating back for nearly 40 years. "Puss in Boots," which was produced on Christmas Eve at the Theatre Royal, must rank as one of the best and brightest, for, whether judged from a musical, spectacular, or amusing point of view, the entertainment leaves little or nothing to be desired. The "book" of the pantomime is from the pen of Frank Dix, and the story tells of the magic boots which enabled Puss to talk and win for his master wealth and love. The pantomime has been arranged and produced by Mr. George T. Minshull, assisted by his able lieutenant, John J. Lloyd. The scenery of "Puss in Boots" is lavish in the extreme, sets eliciting specially hearty applause being Sunny Spain, The Arena, The Return of Sandy, The Silent Pool, The Garden Fête, The Don's Armoury, The Ogre's Castle, and The Palace.

A specially strong company, including many big pantomime favourites, figure in "Puss in Boots." Miss Florence Helm, who was here two years ago, again proves an ideal principal boy, playing the part of Alfonso magnificently. As the leading girl, Carita, Miss Irene Hamilton does grandly, and Miss Olga Koroleva, a dancer of exceptional ability, will prove wonderfully popular as Dainty White. The part of the fairy is admirably undertaken by Miss Lily Evans, and Miss Eva Wilmer and Miss Vivien Cooper are highly successful in the parts of Delapidores and Michael respectively.

Heading the laughter-makers is Will Fyffe, who appeared on the same stage in pantomime two years ago. He has, however, better opportunities this season for displaying his undoubted talents, and these he grasps in no uncertain manner. Never does he fail to keep his auditors in the happiest possible frame of mind. In the merry-making he is splendidly backed up by the Anarto Bros. (Lawrence and Arthur), whose musical speciality scores tremendously. As Puss in Boots, Roy Holgate delights, and his song with roller-skate dance wins warm applause. Hall and Dacy are wonderfully successful as the Bull, their speciality, with Will Fyffe, as the Toreador, of a slow-motion bull-fight, being exceptionally well done. John Carse is the Ogre, Bombastes. Kitty Denton's troupes of dancers—the Twelve Californian Poppies and the Eight Forget-Me-Nots—are remarkably efficient, and unstinted applause was allotted them.

(Other Provincial Pantomime Notices will be found on pages 20, 24, 28 and 30.)

ORCHESTRAL ITEMS.

B. FELDMAN & CO.

Hallerton and Powell's popular Chicago Jazz Band had a great reception at the fancy dress ball which recently took place at the Imperial Hotel, Russell-square. The dance ought to have finished at 2 a.m., but so good was the music that the time was extended to 4.30. Needless to say, Feldmanism was well represented by the following hits:—"California, Here I Come," "Say It With a Ukulele," "A Smile Will Go a Long, Long Way," "Go 'Long, Mule," "In Love With Love," "Sergeant Percy," and "After the Storm." The last number was encored six times—a striking tribute to the popularity of both orchestra and Feldmanism.

Mr. W. F. Pitkin, the popular musical director of the Empire Picturedrome, Bethnal Green, was, up to last September, only a "listener-in" to Feldmanism. Now he reports that he is "very much a broadcaster," and pays tribute to the excellence of the firm's numbers. Among those he has repeatedly featured are "I'm Sitting Pretty," "Turned Up," "I'm Gonna Bring a Watermelon," and "Maybe." A short time ago Billy Mason was at the Empire, and was so pleased with the way the audience took up his songs that he presented Mr. Pitkin with "Gigolette" and "Go 'Long, Mule."

"Radioland" has proved a real boon and blessing to pantomime musical directors. In "Radioland" they have discovered the ideal panto. overture.

The secret of the popularity of the Casino de Dance, Finchley-road, N.W., is a secret no longer. The other night we paid it a visit, and were impressed with the splendid programme of dance music rendered by the Pasadenians under the able conductorship of Mr. Davvi Jacobs. This tuneful combination, which, by the way, thoroughly understands its business, treated us to umpteen leading Feldman numbers. We particularly noticed how effectively they played "After the Storm" and "Say It With a Ukulele." For the first time, too, we heard the beautiful ballad, "You're in Love With Ev'ryone," worked as a one-step—and a tip-top dance it was. "Come On, Red," and "Electric Girl" are also among the favourite hits featured nightly by Mr. Jacobs and the clever Pasadenians.

"SINBAD" AT OLDHAM.

Produced at the Grand Theatre, Oldham, on Monday, December 22, by Fred Le Cren, "Sinbad the Sailor" proved a rollicking show, which was heartily enjoyed by young and old alike. The company is a capital one, headed by Acah Le Cren, who plays the name-part with great zest, and she has some good numbers, which she renders in fine style, notably "What'll I Do?" "My Kentucky Home," "I Love You" (duet), with Badcuza, Nellie Maguire, who plays the part charmingly. Dolly Pritchard as Captain Kid acts with plenty of dash, and scores with "Little Town in the Old County Down." Kitty Gannon as Trixie introduces some smart dances with her song, "Why Did I Kiss That Girl?" and Marie Rose is a capital Fairy Queen. The comedy is in the capable hands of Harry Le Cren (Mrs. Sinbad), Joe Poynton (Bosun), Fred Oxo (the Mate), Mark Coney (Emperor), and W. Miller (Barnum). "Turned Up," sung by Joe Poynton, was enjoyed so well by the kiddies that they almost raised the roof in singing the chorus. "California," by Mark Coney, with dance, also went well. George Wood was good as the Old Man of the Sea, and the chorus rendered capital support. The scenery is pretty, the principal scenes being on a lavish scale, including Bagdad Village, the Saucy Flo, Diamond Valley, the Conservatory, and the Emperor's Hall. Mr. Harold Hall is the musical director.

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ALFRED WRIGHT.
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6.30 HOLBORN EMP. 9.0
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6.30 CROYDON EMPIRE 8.45
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BIRTHS, MARRIAGES, & DEATHS.

DEATH.

HOLMAN, E. S.—Dec. 5, 1924. Beloved wife of John Holman, R.A.M., loving mother of The Holmans and John Holman, junr., Mus.B. Sadly missed by all.

IN MEMORIAM.

POLUSKI.—In loving memory of Will Poluski, who passed away, Dec. 31, 1923. Ever in the thoughts of his wife and family.

Photo, Dobson.

Good Wishes to All.

Albert Douglass.

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THE REALM OF MUSIC.

CENTRAL HALL CAROL CONCERT.

Carols old and new, and duets for pianoforte and organ, filled the first part of the Christmas concert at Central Hall; a recital of the "Christmas Carol" the second. The choir—the Central Hall Choral Society—sang really well under Mr. Arthur Meale's conductorship. Simplicity and directness are the essence of carol-singing, and it was the clear, straightforward way in which they were treated that carried home the message of music and words. That the singers, one and all, meant and felt what the "Alleluia" stand for in "Now Once Again Our Hearts We Raise" was plain to hear; it came out in the ringing sound of their voices. Mr. Meale and Mr. Spencer Shaw's choice of duets included Alex. Guilmant's "Symphony d'Ariane," a Pastorale by the same composer, and a fine "Adoremus" by Henri Ravina; and strange it was to see Mr. Meale at the piano instead of in his accustomed place at the organ. Rarely well played as were the duets, and much enjoyed—like the singing—the pianist and the organist and the choir will have to forgive us for once, for giving them second place—for saying that the "Christmas Carol" was "the walnut" of the feast. Mr. Alexander Watson, excellent in everything he does, was splendid in this. In a darkened hall, with no help from "properties" but a spot light and a "grandfather's" armchair—a Dickensian chair; or, say, the sort of chair Scrooge might have made himself comfortable in *after* his conversion—he made the old story live over again for his audience. They hung on the words as he unfolded scene after scene just as if it were all fresh and they had never before heard of Bob Cratchit and Fezziwig and the Plump Sister.

The only sounds that broke the silence were bursts of laughter—though once, after Tiny Tim's little speech, there was a suspicious epidemic of throat-clearing and nose-blowing. It was the best possible preparation for Christmas to see Scrooge grow human and humaner before your eyes. The metamorphosis was not an impossible one either, "nasty" as he was in the interview with the Nephew in Stave One. The light that illumined the latter Scrooge shone—though darkly—in the earlier. It was the humour permeating both that "did it."

ROYAL ACADEMY OF MUSIC.

The following awards have been made at the Royal Academy of Music: The Battison Hayner Prize (Composition) to Ethel M. Wingfield (a native of London); Beulah Forster and Bertram G. Orsman being commended. The adjudicator was Sir Richard Terry. The R.A.M. Club Prize (Composition) to Frederick T. Durrant (a native of Beer, Devon); Madeleine Windsor being highly commended. The adjudicator was Dr. Percy E. Buck. The Potter Exhibition (Pianoforte) to Gwendolyn Wenger Byrne (a native of Chesterton); Jessie Furze being highly commended, and Dorothy Folkard, Myra Ison and Kathleen Dunn Davies commended. The adjudicator was Mr. York Bowen.

The Westmorland Scholarship (Singing) to Eric B. Oppenheimer (a native of London). The adjudicator was Mr. Claude Powell.

The Dove Scholarship for violin playing is to be competed for at the Royal Academy of Music by male and female candidates, born of British parents in the United Kingdom, who must be under the age of 18 on the date of the examination. Past or present students at the R.A.M. are not eligible. The scholarship, which entitles the winner to three years' instruction at the Academy subject to the payment of £3 4s. per term, is awarded "to that candidate who shall be adjudged to possess such talent as to render it likely that he or she will attain to a high position as a violinist." The last day for receiving entries, which should be accompanied by birth certificate and entry fee (one guinea) is Tuesday, April 7, 1925. Candidates who fail to pass the preliminary literary examination (subjects: orthography and other branches of English grammar, elementary arithmetic, rudiments of geography, and English history) receive back half the entry fee. Both examinations take place in April at the R.A.M., on the 28th and 29th.

One of the John Stokes Scholarships for baritone vocalists between the ages of 18 and 23 on the date of the competition (April, 1925) will be competed for at the R.A.M. It is tenable for two years, with possible extension, and entitles the holder to a free musical education at the Academy. Candidates must be British born, and neither present nor past students of the R.A.M. They will be required to prepare two pieces, one florid, the other declamatory, and to sing at sight. Last day for receiving entries, fee (one guinea) and birth certificates, Tuesday, April 7, 1925.

"THE GRAND DUKE."

It will be a feather in Mr. Sterling Mackinlay's cap if, as he says is possible, "The Grand Duke" enters the D'Oyly Carte repertory, following his "revival with amendments." It does not do to prophesy. But there seems no reason now why this last Gilbert and Sullivan opera should always bear the blame of the one bad failure in the series. At Mr. Mackinlay's revival in King George's Hall it seemed lively enough. In its whimsicalness and topsy-turveyness the plot is authentic Gilbert, and there is humour in the idea of sausage-roll eating as a "sign" for conspirators. The amazing thing is that Gilbert did not see his way to develop it. Those of us who were not at the Savoy production in the late nineties can hardly say whether the present alterations amount to much or not. Mr. Mackinlay claims "to give full point for the first time to the burlesque oratorio style of the recitatives," and to now treat the part of Ludwig—which Rutland Barrington created and then threw up—as it should have been treated, but was not: "as if it were one of the comic parts in the earlier Italian operas."

To say that "The Grand Duke" failed because Barrington failed seems rather to over-estimate his "weight." After all, he was not the only comedian in the piece. There was Walter Passmore, who had a big part as Rudolph. And then there was Sullivan's music, much of which is charming in his second-best, if not his best, style. No, the likelier explanation is that the opera, coming after the break in the long run of successes, was a sort of anti-climax. The Sterling Mackinlay Society gave a couple of good performances. Mr. Mackinlay conducted, and the Kendal Grimston Sextet gave as much of the score as four strings, a piano, and an organ can give. The concerted numbers and the choruses were excellently sung. It was evident that preparation had been as careful here as in the work of the principals. Mr. Stanley Haysman had the task of proving that a comedian and a good singer may exist together in the same person. On the whole, he succeeded well. He has a telling baritone, and

(Continued at bottom col. 5.)

GLADYS CARLETON

(The Girl with the Voice).

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A Happy New Year to Friends and Others.

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"KATJA THE DANCER."

At Manchester.

Produced originally in August last, "Katja the Dancer," the new George Edwardes musical comedy, was staged at the Prince's Theatre, Manchester, on Christmas Eve, to carry on the long tradition of musical comedy triumphs which have distinguished the Christmas seasons at this popular house. The play, produced by Fred. J. Blackman, opened to a full audience, and was followed with the most enthusiastic interest; for it is a delight to all the senses, by reason of its dramatic appeal, its musical charm, its overwhelming fun, its exquisite mounting, and the perfectly attractive competence of the players.

The locale is Continental, the action taking place in the imaginary state of Koruja, under the rule of Prince Carl. Katja is really a countess, who, along with many others, had been deprived of her possessions, and is now appearing at the various European Courts as a dancer. She is partnered by Ivo, also a notable personage who has lost his all, who is in love with Katja, though the latter regards him merely as a faithful friend.

At the palace of Count Orpitch, where they have been engaged to dance, the eye of a Colonel, one of the guests, is attracted to her, and Katja responds to the glance; it is, in fact, a case of love at first sight. He invites her to supper at his villa, a proposal she is not inclined to accept. Ivo clinches the matter by revealing that he has recognised the Colonel as Prince Carl *incognito*, the man responsible for all their sufferings. Later, however, he persuades Katja to accept the invitation, since it will provide an opportunity, with the aid of conspirators, to trap him and wreak their revenge. This is the pith of the situation, but largely interwoven with it are the comedy affairs of Leander Billoroff, Count Orpitch's private secretary, and Patricia, the Count's daughter, who are in love with each other, decidedly against the wishes of the Count. These are indeed a very lively couple, who eventually see no other way of accomplishing their wish than that Patricia shall manage to compromise herself with someone, so that her father may conveniently relent toward Leander. It is with this object in view that Patricia turns up at the villa when Prince Carl is expecting Katja instead. Presumably innocent enough to make only comedy out of the attempt, Patricia is quite frank about her object, but the Prince is decidedly unwilling to listen. Despite his impatience for the coming of Katja, however, Patricia succeeds in involving him in a love-making situation, which is discovered by Leander, the sequel being an excruciatingly funny scene. In the scene with Katja that ensues, Prince Carl has excitement of a different kind. As really no more than a puppet of a ruler, he protests his personal innocence of the misfortunes of Katja, Ivo and the rest, and in spite of her associates and the plot—symptoms of trouble are already heard in the grounds without—her love prompts her to save the Prince from death. Here again Patricia and Leander figure in the forefront of the theme, for the pair are arrested by the police in mistake for the dancers, Katja and Ivo, and brought to the office of the Inspector. Complications and developments of considerable comic value hereupon ensue, in which Count Orpitch takes no mean share. As for the story, it is straightened out by the coming of the Prince, who not only has power to pardon, but the will to bring his love for Katja to a happy conclusion.

A more attractive and vocally accomplished Katja than Miss Lilian Davies would be hard to find, while her range of emotional and dramatic acting covers all requirements perfectly. Mr. Gregory Stroud's Prince Carl is also an effective, tuneful and manly impersonation, and the moody and disappointed Ivo has a successful embodiment in Mr. S. J. Warmington. Miss Ivy Tresmand as Patricia sings, dances and acts most charmingly, with a vivacity and an exuberance that are quite infectious, while Mr. Gene Gerrard, similarly inspired, presents as funny and irrepressible a Leander Billoroff as one is ever likely to see. These two make a tremendous hit together, and in one of their comedy duets were encored no fewer than five times. In them is centred—with the supplementary interest of a sound comedy rendering of Count Orpitch by Mr. Bobby Comber—the comic interest which comes so near to overwhelming the more serious situations of the story. Mr. Leonard Russell as Boscart, the Chief of Police; Mr. Jack Livesey as a detective; Miss Rene Mallory as Maud, Patricia's friend; Mr. Roger Head as the Inspector; and Mr. Vincent Dawson's capital impersonation of the Prince's servant, Simon, are other notable features in the success. The action is interspersed by many fine lyrics, and accompanied by music of a charming and catchy kind. At the opening performance Mr. Arthur Wood, the musical director of Daly's Theatre, personally conducted the orchestra, the baton being then handed over to Mr. Sheridan Gordon for the season.

The newly formed London Singers' Quartet undertake to sing not only quartets but also the solo and concerted music in choral works. Gladys Moger, Mabel Corran, Parry Jones, and Robert Chignell are the members. They have a large and varied repertory.

"FRASQUITA."

At Edinburgh.

Musical Play, in Three Acts, Produced at the Lyceum Theatre, Edinburgh, on Monday, Dec. 22.

Aristide Girot	Spencer Trevor
Dolly	Ethel Baird
Armand	Robert Michaelis
Hippolyte Gallipot	Edmund Gwenn
Sebastiano	Pop Cory
Luisa	Amy Augarde
Juan	Sanders Warren
Sancho	Wallis Walters
Pedro	Lindsell Stuart
Auguste	George Hayes
Franconi	Walter Lindsay
Inez	Phyllis Neal
Andreas	Derek Waterlow
Frasquita	José Collins

Following the precedent of former years, Messrs. Howard and Wyndham have again elected to present a play with music as the Christmas holiday attraction, and a better choice could hardly have been made than the new piece which is presented by Mr. Robert Evett. The book is by Mr. Fred de Gresac. The lyrics are from the pen of Mr. Reginald Arkell, and the music is by Mr. Franz Lehar, the composer of those tuneful works "The Merry Widow" and "Gipsy Love." The scene of the story is laid in a Spanish fishing village, in Barcelona, and in Paris, and affords an opportunity for three beautiful examples of the painter's art: the village, by Harker; Barcelona, by Terrain; and a flat in Paris, by Ryan. The leading motive of the play, which, in its Spanish setting, is not unlike Bizet's "Carmen," is concerned with the fortunes of a fascinating gipsy girl, Frasquita, played by Miss José Collins. The scene opens in a little fishing village, to which Armand comes to visit his uncle, Girot, and to renew acquaintance with his cousin, Dolly, to whom he has been affianced since childhood. The entrance of a band of gipsies, who force a quarrel upon the villagers, breaks in upon the quiet of the place. Frasquita makes a dramatic appearance, and in the end is charged with the theft of Armand's cigarette-case. She is ultimately released, and vows vengeance on Armand—who has fallen a victim to her charms—for the indignity to which she has been subjected. The Moorish café gives her an opportunity, for she again, in the guise of a cabaret singer, meets her admirer. Armand's love for the gipsy girl has increased, and he disowns his fiancee. But Frasquita scorns him and turns to her gipsy lover, Sebastiano. The last act sees Frasquita calling at Armand's flat in Paris to confess her affection. He is obdurate, but thaws when he frustrates an attempt of Sebastiano to stab the girl, and the curtain rings down upon the prospect of a happy future.

Miss Collins has never had a part that suits her style better than the heroine of Mr. de Gresac's story, and her performance is always artistic. She sang with delightful expression two melodious airs, "Tell Me What Loving Is," and "Farewell, My Love, Farewell," and elicited enthusiastic applause. Miss Ethel Baird, as Dolly Girot, gave an impersonation of much grace and tenderness, and her duet with Armand, "You Will Love Me, No Doubt," and the one with Gallipot, "Come, Young Ladies," was admirably rendered. Mr. Robert Michaelis acted with freedom and naturalness as Armand, and his share in the duets was conspicuously successful. Mr. Edmund Gwenn contributed a clever piece of character acting as Gallipot, and his singing of "Come Closer" and, in conjunction with Mr. Michaelis, "Spain is a Wonderful Country," compelled the admiration of the audience; Mr. Spencer Trevor sustained the character of Girot with special ability; Miss Amy Augarde's performance of Luisa was wonderfully attractive; Mr. Pop Cory was a sinister Sebastiano and sang well; and the remaining parts were excellently played. The dances, arranged by Espinosa, were bright and attractive, and the entire representation reflected credit upon Mr. Oscar Asche, under whose direction the company has been rehearsed. The augmented orchestra, under the baton of Mr. Frederick Grey, played with fine precision.

The audience, which crowded the theatre, received the performance of "Frasquita" with great enthusiasm. Mr. Robert Evett and Miss Colline were compelled to make speeches of thanks, and the latter was loaded with lovely bouquets of flowers.

(Continued from col. 3.

uses it effectively, but, necessarily, jokes which must have told when directed against Barrington ("I want a deal of nursing") were rather thrown away on one of his comparatively small physique. Mr. Bertram Hull was a capital Grand Duke in the dry, lugubrious style, and Mr. Donovon Cross' easy manner fitted him well as the theatrical manager, Dummkopf. As Julia Jellicoe, the fine part created by Mme. Ilka von Palmay at the Savoy, Miss Greta Hales brought off the mock-murder story cleverly, and altogether scored quite an acting success. Miss Kathleen Williams, the Baroness, has a good presence, and seems to have the makings of a good contralto voice. Miss Joyce Spencer put plenty of spirit into singing and acting as Lisa, and Miss Muriel Lynne (with a pretty light soprano) was the Princess. Mr. Veitch Brown doubled the Notary and the Prince, and was fairly satisfactory in both, as were Miss Leila Mackinlay, Miss Elsie Thew, and Mr. Densil Evison in smaller parts.

BIRMINGHAM REPERTORY THEATRE.

Christmas Production of "The Duenna."

Forsaking the tradition of a children's play at Christmastide, the Birmingham Repertory Company revived Sheridan's comic opera "The Duenna" on Boxing Day, and are giving it a month's run. With the exception of Miss Isabel Thornton in the name part, the cast is entirely different from that seen at the theatre about a couple of years ago, and Mr. Paul Shelving has designed simple but striking new scenery. The music is mainly Thomas Linley's, arranged by C. M. Smyly. Conducted by Mr. Leighton Lucas, a string quintet and harpsichord made the accompaniments delightfully subdued and appealing.

Some charming lyrics fall to Donna Louisa, and they were prettily sung by Miss Alice Moxon. Miss Dorothy D'Orsay (Donna Clara) was very effective in the habit of a nun, with the convent as a background. The parts of Don Antonio (Mr. Patrick Waddington) and Don Ferdinand (Mr. Edgar Norfolk) were capably sustained. Don Jerome, the heavy father, was a vigorous and mirthful figure as played by Mr. Stanley Vilven, who earned an encore with the song in which the days of youth are recalled. George Howe was Isaac Mendoza, the Portuguese Jew, and he made the character one of the most vital in the piece. Mr. Harvey Braban as Don Carlos was good to look at, and sang pleasingly; Mr. Andrew Churchman extracted all the humour out of the part of the bucolic Father Paul, and Miss Thornton was admirable as the Duenna. Her pursuit of the tricky Israelite caused continuous merriment.

Mr. Vincent Thomas' musical comedy, "A Tale of Alsatia," is to be produced by the Westminster Bank Dramatic Society in January. The librettist, Mr. Norman Ingram, the conductor, Mr. Walter Hersee, Mr. Thomas himself, and all the members of the cast are, or have been at some time, on the staff of the bank. The piece has already had two performances, in concert form, by the Westminster Choral Society. It pleased the public then, and there is no reason to suppose that its success on the stage should be less. The period of the story is James the First's reign; the scene, the Whitefriars district, which was at that time a sanctuary. Here was Rogues' Castle, and police who ventured into "Alsatia" were given a warm reception.

Cyril Scott's opera, "The Alchemist," is to have its first performance at Essen next month. Perhaps we shall see it here one of these days, now that the Carnegie Fund Trust has come to the help of the B.N.O.C. in producing new and unfamiliar operas. Sir Thomas Beecham, it is said, thought well of the work; and so did the directors of the Wiesbaden Opera, who were to have produced it there; but the theatre was burnt down.

A catalogue of new and second-hand books on musicians is issued by Harold Reeves, 210, Shaftesbury-avenue. Its sections cover biographies, reminiscences, letters, and critical accounts of great composers, pianists, operatic stars, violinists, singers, and conductors; histories, dictionaries, and reference books relating to music, musicians, and musical instruments in all languages, and a selection of books on the orchestra and its instruments.

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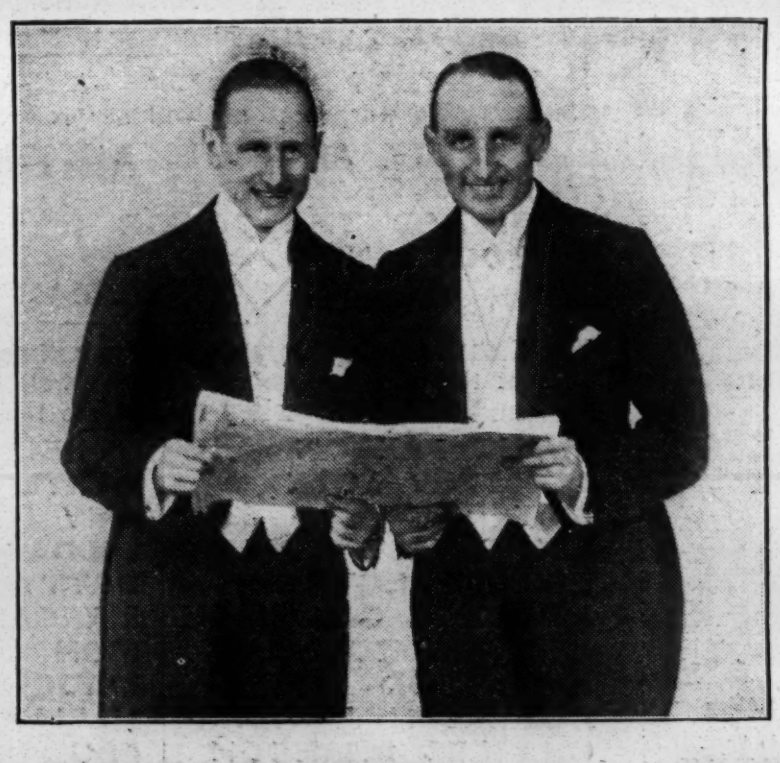

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"DICK WHITTINGTON," AT THE KING'S, HAMMERSMITH.

IMMORTALS.

Fairy Bowbelle ..... Marie Ambrose
Rodento ..... Cormack O'Shane

MORTALS.

Dick Whittington ..... Olive Sloane
Alderman Fitzwarren .. Robert Ernest
Alice Fitzwarren .... Hilda Newsome
Captain Cable ..... Edna Prince
Dolly Dainty ..... Thea Blain
Emperor of Morocco..Desmond Roberts
Khan Tellem ..... Leonard Barry
The Cat ..... Eddy Foy
Idle Jack ..... Hal Bert
Selina the Cook ..... Fred Lincoln

The "King's Own" pantomime (it is the 22nd of that ilk) provided by Mr. Mulholland at Hammersmith this year is produced in conjunction with that well-known Leeds impresario, Mr. Francis Laidler, and is on the popular theme of "Dick Whittington" (of all pantomime subjects the dearest, surely, to the Londoner's heart). The familiar tale has been re-told in a neat and topical manner by Mr. Arthur W. Field. True that Fairy Bowbelle and King Rodento continually wrangle over the hero in the approved style, and that each arrival on the shores of Morocco complacently describes himself as "the only one saved from the shipwreck." And who would have it otherwise? But the Alderman Fitzwarren is a new figure—a rotund, jovial character (we hear of his parsimony, but it is difficult to believe it), and his shop—well, [illegible] be called an emporium, for it boasts a [illegible] where you can have tea. Faithfully and lovingly depicted are the principal events in Dick's "epic" and the [illegible] when things seem to look hopeless that most reassuring fairy puts in an appearance [illegible] our fears. The scenery has its little touches of originality—notably the stately barque, which, with its pennant flying and its restrained colourings, is easily what a ship might have looked like in those times. Resplendent, too, are leafy Highgate Hill, a mass of foxgloves; the Coral Grotto, in all its submarine glory; and the Emperor's Palace, with its vista of lakes and illuminated Oriental buildings. The incidental music, by Mr. E. Graham Dunston, is both melodious and significant, and the costumes (vouched for by Clarkson's and Madame Blackburn) all that can be desired.

Heading the cast is Miss Olive Sloane. Here is a Dick Whittington of your dreams—handsome, fair, dashing, and with that note of tenderness not wanting when the occasion warrants it. Miss Sloane, moreover, sings gracefully, and a series of this year's winners, including "A Smile Will Go a Long, Long Way," "Passadena," "Chili Bom-Bom," and "What'll I Do?" could not have been entrusted to more capable hands. Her vis-à-vis as Alice is Miss Hilda Newsome, a bright and engaging blonde, who sings and dances into many hearts besides Dick's, and makes a pert little cabin-boy when she follows him aboard ship. Her songs include "Rip Van Winkle" and "I Can't Make My Heart Behave." Another lady who certainly merits special mention is Miss Marie Ambrose, who fairly makes the rafters ring with her magnificent voice in "Someone Somewhere in the World" and sundry other ballads during a part which involves more work than usually falls to the benevolent fairy in pantomime. In addition, the rôles of Dolly Dainty and Captain Cable are vivaciously enacted by Miss Thea Blain and Miss Edna Prince, both of these good-looking young ladies taking good advantage of the opportunities accorded to them.

The comedy side of the pantomime is in very capable hands. Mr. Hal Bert as Idle Jack is delightfully funny from his first startling acrobatic entrance; has two very strong numbers, including a "drunken swell" one, with some remarkable dancing to follow, and shares with Mr. Fred Lincoln as Selina most of the uproariously funny scenes in which the production abounds. Mr. Fred Lincoln, be it said, is a first-class dame, never once forgetting that he is a "perfect lady"—not even when in need of a toothful of rum (a capacious tooth that!) to withstand the rigours of the voyage. Mr. Lincoln, moreover, works with verve and originality two of this year's big chorus successes, namely, "How's Your Poor Old Feet?" and "Turned Up." Mr. Robert Ernest's Alderman Fitzwarren is more than mere comedy—it is a character study in its little way, and he sings his songs well; experienced Mr. Leonard Barry makes a capital Vizier, whilst Mr. Desmond Roberts not only cuts a fine figure as the Emperor, but gives a good account of himself vocally in that excellent number "Sahara." In addition, there is a fine, imposing Demon Rat in the shape of Mr. Cormack O'Shane, with heaps of applause waiting for his resonant rendering of "Bells of the Sea"; and last, but not least, there is Mr. Eddie Foy, with his splendid and realistic embodiment of the Cat. How the kiddies revelled in this frolicsome but sympathetic feline, especially when he got busy on that balloon.

A strong feature of the pantomime is the dancing provided jointly by John Tiller's Eight "Olympia Girls" and Frances Laidler's Little Sunbeams, the latter as intelligent a troupe of tots as one could wish to meet. Several of the ballets (arranged by Miss Daisy Griffin) are greatly enhanced by the beautiful and mystic violet rays effects—a splendid novelty this—and a fine musical ensemble is maintained throughout by the skilful musical direction of Mr. Jullien H. Wilson. "Dick Whittington," which has been splendidly produced by Mr. Laidler, is a really excellent pantomime.

"CINDERELLA" AT CROYDON.

Prince Charming..Miss Madeline Rees
Cinderella .... Miss Prudence Verney
Dandini ..... Miss Tina Frank
The Broker's Men..Benet and Lyndon
Fairy Queen....Miss Gladys Raymond
The Ugly Sisters
Miss Ethel Revnell, Miss Gracie West
Pimple ..... Leonard Neville
The Baron ..... Jim Hooper
The Baroness ..... Fred Beck

The opening performances of Mr. J. Bannister Howard's pantomime, "Cinderella," at the Grand Theatre, Croydon, on Boxing Day, were marked by scenes of enthusiasm which augured well for the success of the run. On each occasion the house was crowded to its utmost limit, and the continuous roars of laughter and applause testified to the excellence of the fare provided. This is Mr. Howard's second successive pantomime at the Grand, and it bids fair to eclipse that of last year, in itself a notable success.

The book faithfully adheres to the old-time story, and is very cleverly written by Mr. Denis Lyndon.

The scenes, of which there are ten, are the work of Mr. J. Crosbie Frazer, to whom much praise is due, for they are extremely original, tasteful and pleasing. Three call for special comment, these being [illegible] ry Glade in the Forest, [illegible] The Prince's [illegible] In addition to some novelties [illegible] introduced, including white horses [illegible] hounds and [illegible] deer, the last named evoking a loud approbation from the juvenile section of the audience.

The electric fountains in the Fairyland scene are delightful, and reflect great credit on Mr. F. T. Gyer, who is responsible for them. The pantomime is rich in melody, and there is a wholesome amount of fun and frolic, while the dancing and ballets, arranged by Miss Eva Barnes, are most captivating, as also are the costumes, designed by Mme. James.

To Miss Prudence Verney is allotted the rôle of Cinderella, a part admirably suited to her, for she is exquisitely pretty, possesses a charming manner and a no less charming voice. The audience is not long in falling in love with "Cinders." Her songs, which include "Sing, Nightingale, Again," and "When Lights Are Low," are well rendered and loudly acclaimed. Miss Madeline Rees is excellent as Prince Charming, acting and singing with ease and skill. Her numbers, "What'll I Do?" and (with Cinderella) the duet, "My Riviera Rose," are deservedly well received. Miss Tina Frank makes a sprightly and vivacious Dandini. She scores heavily with "Why Did I Kiss That Girl?" and "Chili Bom-Bom."

The Ugly Sisters (Penelope and Ermyntrude) are cleverly represented by Miss Ethel Revnell and Miss Gracie West. Miss Gladys Raymond, as the Fairy Queen, is regal and distinguished, and speaks her lines well. Yells of laughter and delight greet the every entrance of Mr. Fred Beck, who, as the Baroness De Broke, is the embodiment of fun, his antics, malapropisms and drollery provoking much merriment throughout the performance.

Jim Hooper makes an excellent impecunious Baron De Broke, and his song, "It Ain't a Gonna Rain No More," is welcomed and taken up by the audience.

The Brokers' Men, undertaken by Messrs. Benet and Lyndon, gives these two good scops for some excellent comedy acts. Last but not least Mr. Leonard Neville, in the rôle of Buttons, does very well, and dances with distinction. There is a first-class chorus and orchestra.

"CINDERELLA" AT WIMBLEDON.

Produced by Mr. Herbert Cottesmore, under the personal supervision of Mr. J. B. Mulholland.

Prince Charming .. Marjorie Battiss
Duke of Orlando .. Laurie Gramshaw
Dandini ..... Cedric Miller
The Baroness ..... Rowland Hill
Baron Hildebrand Hardup
Frank Hemming
Cinderella ..... Nelly Carlyle
Buttercup ..... Elsie La Barte
Daisy ..... Marjorie Allenby
Pickles ..... Chris Weede
Fairy Godmother .... Gwen Kinross
Fairy of the Slipper .... Milly Ralls
The Fairy Beauty .. Eileen Anderson

Dancing of all kinds is a predominant attraction of Mr. Mulholland's 15th annual pantomime at the Wimbledon Theatre, but plenty of comedy, laughter-provoking quips and sallies, and all the latest songs and ditties are also a feature. With attractive scenery and a strong company, "Cinderella" is a complete success. The old fairy legend has been well followed throughout the nine scenes, and the magic coach, with its four ponies, conveys "Cinders" to the gorgeous ball, where she meets the Prince and loses her slipper, to be regained later with the wooing of her lover. Miss Nelly Carlyle is charming as the ill-treated heroine, and in her "Tale of the Fairies," sung to the children, and her duet with the Prince, "Sweetest Rose of All," and with Pickles in "I Love You," also her rendering of "Back to the Land of Dreams," gained deserved applause. Miss Marjorie Battiss was a dashing Prince, and her voice was heard to advantage in "I'm Just Wild With Dancing" and "What'll I Do?" also the duet with Cinderella, "I Dream of You." Mr. Rowland Hill, a pantomime dame of much experience, was highly amusing as the Baroness with his droll, oft-repeated gag, "Has anyone been hasking for me?" and his facial contortions. He has a good number with "Our House Will Be All Right" and "Has Anyone Seen My Pom?" while in the duet with the Baron the audience joined heartily in the chorus, "It Ain't Goin' to Rain No More." Mr. Frank Hemming was very humorous as the downtrodden, henpecked husband the Baron, and put plenty of vim in his rendering of a delightful ditty, "I Love Kids, I Do," also "Oh, How She Lied," and the new catchy song, "Ogo Pogo." Pickles, the page, as depicted by Mr. Chris Weede, soon made himself popular, and his songs, "Sixty Seconds to a Minute," and "Sardines Swimming in Sardinia," were greatly enjoyed. Dandini was in the capable hands of Mr. Cedric Miller, who scored with the ditty, "Hum a Little Tune." Miss Laurie Gramshaw looked well as the Duke of Orlando, and sang "Out in the Golden West" with success. Miss Gwen Kinross was quite satisfactory as the Fairy Godmother, while Miss Elsie La Barte and Miss Marjorie Allenby were screamingly funny as the Ugly Sisters, one of them introducing "Don't Eat a Banana with the Skin On." Miss Eileen Anderson and her sisters arranged the ballets, and gave a pleasing Dutch dance themselves. Miss Yvonne Dore must be specially praised for her "all of a twist" acrobatic dance, while little Doris Fraser, Betty Paulden, and Priscilla Barraud, trained by Miss Gwen Price, gave a quaint and clever "Oompah" dance, and the Sisters Mervan appeared with success in two whirlwind dances. The fairy and country dances and an acrobatic dance were delightfully rendered by the jolly little youngsters trained by Mme. Victor. The operatic chorus and the orchestra were under the direction of Mr. Alfred C. Toone. The scenery was especially excellent, a novelty being a return to the transformation scene of bygone days. The Heart of the Forest, the Fairy Boudoir, and the Garden of the Palace were beautiful. In a word, Mr. Mulholland and all who have been associated with him in the production and presentation may congratulate themselves upon a distinct success.

"ALADDIN" AT KENNINGTON.

Aladdin ..... Lily Warde
Princess Badroulbadour..Cicely Esdaile
Abanazar ..... Albert H. Grant
Widow Twankey ..... Josh Nixon
Hi Jink ..... Fred Yule
Chin Chin ..... Arthur Rigby, junr.
Pekoe ..... Nita Croft
Pet Sing ..... Doreen Montgomery
Al ..... Bert Lord
Zi ..... Little Zola
Osrama ..... Tajani de Lys

The high standard of excellence associated with the Kennington pantomimes is fully maintained by the production of "Aladdin." The story follows the traditional lines while giving plenty of scope for the artists to introduce their special songs, dances and business.

Miss Lily Warde soon made herself a favourite as Aladdin, and rendered "A Smile Will Go a Long, Long Way" with admirable effect. Miss Cecily Esdaile was very attractive as the Princess, and her duets with Miss Lily Warde were greatly appreciated. Mr. Albert Grant was very good as Abanazar, and his song, "Doughnuts," was greatly to the taste of the audience. Mr. Josh Dixon pleased young and old alike with his interpretation of Widow Twankey, and the fun was fast and furious when these artists were on the stage. Mr. Fred Yule was conspicuous in the part of the Emperor. He has a good presence and a fine voice, and his singing of "Marcheta" fully deserved the enthusiasm it aroused. Miss Nita Croft was well cast as the Emperor's son, and her rendering of the song "I Wonder What's Become of Sally," gained well-merited applause. Bert Lord and Little Zola gave a very amusing performance as the Chinese policemen, and the speciality dances of Miss Tajani de Lys were greatly appreciated.

The choral singing by the chorus added greatly to the success of the production. The dresses are both gorgeous and artistic. The graceful dances performed by the corps de ballet was another outstanding feature of a show which should fill the Kennington for many weeks.

"CINDERELLA" AT GRAND THEATRE, PUTNEY BRIDGE.

Prince Charming ..... Beryl Gordon
Cinderella ..... Rita Moir
Buttons ..... George S. Young
Dandini ..... Violet Beatrice
Baron ..... Alec Watson
Gladys ..... Eric Victor
Minerva ..... George Barry
Fairy Godmother ..... Maisie Evans
Fairy Terpsichore ..... Lillian Noris
Wrangle ..... Edgar Max
Jangle ..... Tom Morris
Lord Silverhue ..... Helen Gosse
Lady Goldshine ..... Violet Lindsay
Powder Puff ..... Marjory Langdon
The Animal ..... Arthur Breton

The Partnership Players, in the presentation of their first annual on Boxing Day, well kept up the traditions of past glories of King Pantomime, and there is little doubt that Putney and Fulham will crowd the now beautiful theatre for some time to come with happy playgoers. From start to finish "Cinderella" went with a bang, and Manager Anthony Ellis received many congratulations on his perspicacity.

Space will not allow one to detail all the eleven scenes, but the transformation, the Butterfly Boudoir, the Golden Glade in the Forest—a fine example of stagecraft—and the magnificent set of the Palace, are all impressed on the memory. Messrs. Drury, Hemsley and Co., who are responsible for the scenery, deserve every praise.

The grand tableau, as a finale, was a set of exquisite beauty. At the fairy wedding of Cinderella, the colouring and dazzling costumes blended into a perfect picture, and when four small ponies drew the splendidly attired heroine to the nuptial ceremony in a crystal coach ablaze with lights, a shout of delight went up from young and old.

The old story is faithfully followed; a blend of pathos, however, is interwoven with the hopeless love of Buttons for the heroine, who tells him in a pretty way that she is "awfully fond of him," but does not love him a "tiny bit." This scene lends scope for a charming duet between the pair, "Don't Say Good-bye." The love-story of the Prince and "Cinders" is happily told in song and verse, while the cross-talk between the Ugly Sisters was provocative of much merriment.

The pantomime makes a big feature of choreography. Miss Lillian Noris is a charming and graceful première danseuse, and in the ballets and minuets her fairy-like movements, aided by a capable corps, deserved the loud applause. Specialities, too, are excellent, coming from such well-known artists as the Harmonic Quartette (the big success of the show in the fun-making line), and Eric Victor, while the Embassy Troupe of Dancers gave a splendid exhibition of their skill, the Breton Pantomime Troupe also delighting with their novel work.

The book is interspersed with smart lines and well-worked-in local and topical references that distinctly "got home."

Mr. Cyril Green's incidental music was at all times tuneful.

Miss Beryl Gordon, a handsome Prince Charming, was especially successful in "When Lights Are Low," and also, in association with the principal girl, "You're In Love With Everyone" and "Daydreams Come True." A picturesque little waif at first, later the daintiest of damsels as Cinderella, Miss Rita Moir acted and sang with much charm. The number "When Will the Sun Shine for Me?" was sung with pathos and feeling, and "Blue Bird," also appealed. A smart and dapper Dandini, Miss Violet Beatrice, made a hit with "Cali-

(Continued on page 12.)

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The Royal Hippodrome	PRESTON.
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CHARLES BRANDON
TERRY DAVIES
DOUGLAS IVES
MILTON CURTIS
BOBBY HAROLD
JOHN L. MORAN
JACK SPENCER
LONNEN MEADOWS
LODGE PERCY
EDWARD VALENTINE

ETHEL BRACEWELL
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MARGARET IVES
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MADGE TREVELYN
LILLIAN TRAVIS
PAUL NEVILLE
ATHOLL DOUGLAS
ARTHUR PRINGLE
LEWIS NANTON
PAUL BERESFORD
MILLER WILSON
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HARRY CLIFFORD
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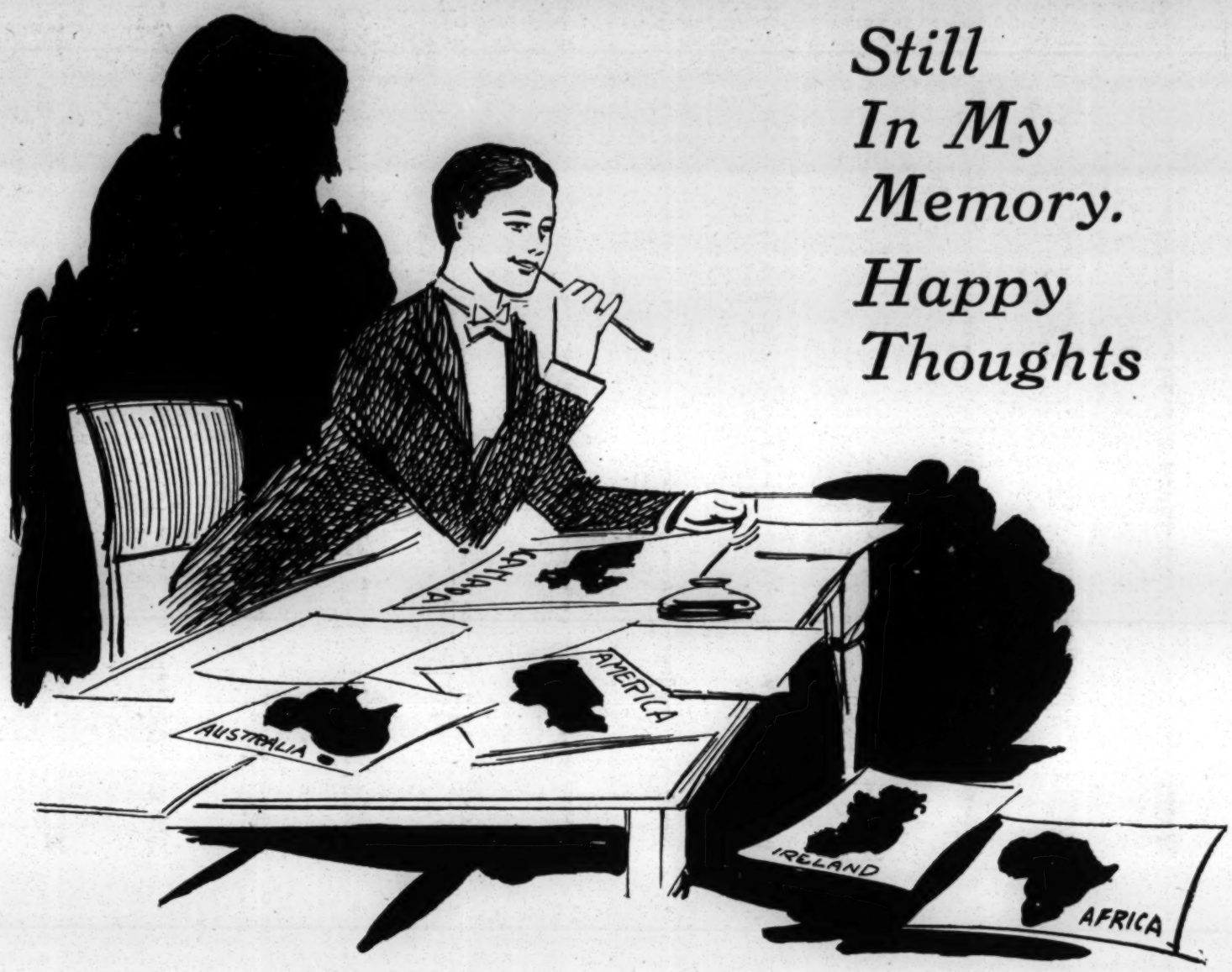
ELLA SHIELDS



Still
In My
Memory.
Happy
Thoughts

IVOR VINTOR

[*Photo, Dobson.*

PLAYING
"SIMPLE SIMON"
IN
"JACK AND JILL"
GRAND THEATRE,
LEEDS
4th SEASON WITH
Mr. JOHN HART

Wishing One and All
HAPPY & PROSPEROUS
NEW YEAR

AGENT AND BUSINESS MANAGER: TOM PACEY

NOR KIDDIE

RECENTLY CONCLUDED 6 MONTHS'
SEASON WITH "THE GLOBE TROT"

SPECIALLY ENGAGED BY Mr. FRANCIS LAIDLER
AS PRINCIPAL COMEDIAN
PRINCE'S THEATRE, BRADFORD
GREETINGS TO ALL FRIENDS

LONDON THEATRES.

(Continued from page 10.)

fornia," while Miss Maisie Evans, a handsome Fairy Godmother, was heard to much advantage in Liza Lehmann's song, "Prince Charming." Mr. George S. Young is a tower of strength as Buttons; his acting and singing, especially "Puff-Puff" (with audience as chorus), were alike rich, and in the scene as an impresario the audience roared with laughter. Mr. Eric Victor's Gladys (with a good make-up) and a jolly song, "La La," was a capital skit on the modern girl; his duet as a 1925 girl with the other Ugly Sister (Minerva) as a demure 1825 miss of Bloomsbury-square proved most attractive. The latter character was enacted by Mr. George Barry with unaffected humour. Mr. Alec Watson was bright and breezy as the hard-up, fox-hunting Baron, and well sang "When Skies Are Grey." Whenever the Brokers' Men appeared shouts of merriment came from all parts. Indeed, Edgar Max and Tom Morris kept the ball of fun rolling merrily throughout the show. Their "business" in the Baron's kitchen was one huge scream. Mr. Arthur Breton, as the agile and lovable Cat, was a prime favourite. In the interval he climbed around the dress circle, jumped from a box, and hugged some children in the stalls, much to their delight. Many concerted numbers were all well sung, also the inevitable "It Ain't Gonna Rain No Mo'" and a glorious "hunting rag" number.

The pantomime went without a hitch, thanks to the producer, Mr. George Egbert. Mr. Frank H. Robbins is the general manager for "P.P.," and admirably looked after the comfort of his patrons

"ROBINSON CRUSOE" AT THE ELEPHANT.

Robinson Crusoe ..... Miss Gladys Carlton
Dolly ..... Miss Babs Evelyn May
Captain Bowsprit ..... Iris May
Polly Perkins ..... Miss Freda Falda
Millicent Crusoe ..... Mr. Alf Brookes
Tomlinson Crusoe .. Mr. Louis Palgrave
Will Atkins ..... Mr. John E. Coyle
The Bo'sun, The Mate } Messrs. Ford and Downs
Man Friday ..... Mr. Jack Patterson
The Cat and the Monkey..Mr. Alf. Arno
King ..... Mr. Robert Grant
Fairy Goodheart..Miss Constance Hart
Demon King ..... Mr. Roy Salievar
Old Man of the Sea .... } The Australs
Fairy of the Deep ..... }
Princess ..... Miss Ninette

The Elephant need fear no comparison with past pantomimes under its new lessees (Messrs. A. H. and S. Barnard). In association with Mr. N. Carter Slaughter, they submitted a rollicking four-hours' entertainment that gave unqualified pleasure to their patrons on Boxing Day.

The story of Robinson Crusoe always appeals to young and old, and the handsome hero's many adventures on sea and land in a series of attractive scenes were followed with intense interest.

In 11 scenes, many of them of remarkable beauty, and reflecting the highest credit on Messrs. Leolyn Hart, Ltd., special note must be made of the Dockside, with its local colour and maritime life, while the wonderful effects used in the wreck scene and the beautiful multi-coloured set "Under the Sea," that brings the first part to a close, aroused much admiration. In the second part the glories of the Oriental-island and the magnificence of "The Palace of Delight" must be recorded.

An alert and vivacious principal boy, Miss Gladys Carlton was soon a favourite, and nicely rendered the songs allotted Robinson Crusoe, especially "California" and the alluring "Sahara." Miss Babs Evelyn May made a graceful Dolly, and her pleasing voice was heard to advantage in the tuneful "When Lights Are Low" and the irresistible "Hum a Little Tune With Me." A company rich in comedians, headed by Mr. John E. Coyle, provided riotous fun throughout the show. Mr. Coyle was most mirth-provoking as the bold, bad pirate, Will Atkins, and in his jolly number, "I Love Kids," and other songs, found them soon taken up by the audience. He was especially good in "Spearmint." Mr. Alf. Brookes made a grotesque Dame; his Millicent Crusoe was invaluable, while the cross-talk with the incorrigible son (Tomlinson Crusoe) proved highly diverting. The latter character was excellently played by Mr. Louis Palgrave, a smart and resourceful comedian.

Messrs. Ford and Downs (the Bo'sun and Mate respectively) are clever contortionists and knockabouts. The "business" on the ship was one long riot of laughter, and the applause terrific at the conclusion of their act. Miss Constance Hart sang very sweetly "Kingdom of Dreams," and made a dazzling Fairy Queen, while Mr. Roy Salievar as the Demon King is possessed of a rich voice, which was used to advantage. Mr. Alf Arno was a great success, both as the Cat and the Monkey. Others that figured in the cast were Mr. Robert Grant, a mighty monarch, and Miss Ninette, a beauteous Princess. Mr. Jack Patterson was very happily cast as Man Friday.

Some exceptionally clever dancing and specialities came from The Australs, who also enacted with volcanic energy the Old Man of the Sea and the Fairy Queen of the Deep. M. Jean Austral, in addition, controlled and arranged the delightful ballets, in which a capable corps de ballet chorus, and the Eight Stellittes conspicuously figured. The pantomime is rich in concerted numbers. "Monna Va ma" was beautifully sung, and the incidental music was lively and up to date. A word of praise to Mr. Donald Green for an excellent "book," to Mr. William Stephens, the popular musical conductor, and to Mr. "Tod" Slaughter for his splendid work as producer.

"THE BABES IN THE WOOD" At East Ham Palace.

In its main scenes this most amusing pantomime, which is presented by Mr. Herbert Barnes, is gorgeously mounted, the scenery reflecting great credit on Messrs. W. T. Helmsley and Charles Stewart. The dresses are artistically designed and are executed with much taste by Messrs. Elkin Bros. and Mme. Telma. Produced by Mr. Augustus Hammond, it went with a delightful swing from the commencement. The opening scene in Meadowsweet Village gives Little John, Robin Hood's henchman, her one opportunity for the audience to learn what a nice voice she has, and Miss Kitty Baldwin availed herself of the chance with a delightful rendering of "Lullaby." Then the Baron made his entrance, and with his humour Mr. Sam Hilton was soon on good terms with the house. His gag in passing from one story to another of "On the other hand," at the same time changing a glove from one hand to the other, quickly captured the house. He proved also a good singer in "I Kiss Her in the Morning" and "Meet Her in the Old Plantation." He accompanied the latter with an agile dance. A very opposite song, too, in which he joins with the two ruffians, is "We Love Kids." Peggy Dingle's various make-ups as Araminta Koffmake, Marian's Aunt, and the village schoolmistress are most amusing, and she was very diverting in action, song and dance. Her song "Why Do They Follow Me?" was most diverting, and "I Like a Doughnut With Jam in the Middle" was another popular number. The schoolroom scene was an excellent piece of fooling, Sam Hilton being full of fun in the character of Tommy. Miss Elma Leslie was a dashing principal boy as Robin Hood. She had some excellent numbers, including "I Can't Help Loving That Girl," "Sing it While You're Dancing," and "Mary, Bonny Mary." She also joined Marian in "Dreamland Melody." Marian, in the person of Miss Emelie Shepherd, was a charming personality, while her singing was most effective. She scored heavily with "Garden of Happiness," sung with much feeling. Miss Winnie De Lacey as the good fairy spoke her lines well, and her one song, "Out in the Golden West," was very well rendered. Lowe and Loman as the villains were a capital pair of comedians and created much laughter. As bad men turned good they had a dress scene to themselves, in which they sang "For Ever and for Ever," an amusing item. Miss Dolly Coleman as Harold and Miss Eunice Russell as Lucy acted engagingly as the babies, and their song with dance, "Mississippi Honeymoon," was heartily applauded. Mr. Sam Wells made a realistic part of the gorilla of the enchanted, and the children shrieked with glee at his performance. Mention should be made of the character of Friar Tuck as created by Mr. Frank Elton, who was equally funny as a Frenchman in a comic duel scene between the villains. The dancing of the Terry Children was a distinctive feature, and they had their full share of applause, as did a bevy of smart acrobatic girls. The fine scene "Chronological Hall" in the castle was a capitally conceived idea for the finale.

"LITTLE JACK HORNER" AT WATFORD.

Messrs. Lynn Wright and George Norton produced their pantomime, "Little Jack Horner," at the Palace Theatre on December 19. There is plenty of capital comedy and some delightful settings in the production. The village scene of the second act and the Valley of Fairies are two of the prettiest we have seen for some time, the last scene in the Palace being most striking for its bright and attractive colour scheme.

Included in the show are some very good musical numbers, one of the best being "Dream, Daddy," sung by Miss Eileen Lake. Here quite a novel effect was obtained by using a loud speaker, through which the dream daddy sang in reply, accompanied by the orchestra. Whoever he was, he had a beautiful voice, and the picture of all the children "listening in" in their nighties was very charming. Another catchy tune was "Sure As You're Born," as sung and danced to by Mme. Terry's clever juveniles and the chorus. The fairy looked really lovely all the time as portrayed by Miss Moya Christie. Her singing was most enjoyable, and her song, "After the Storm," should be a popular feature. The principal boy met with every success as acted by Miss Elsie Sims. She has a personality which made her songs enjoyable. "In Between the Showers" was one of her best numbers. A speciality by Percy Val in the form of some exceedingly clever acrobatic feats is one of the best things in the show. He is also very amusing. Much humour is supplied by Messrs. Lynn Wright and George Norton, and by Mr. Fred Manson, who makes an excellent Dame Horner. The Vanwycke, who have earned for themselves much popularity by their clever turn as demon club swingers on the variety stage, are also appearing in the show, when they score a great success with their act.

IRIS and PHYLLIS

This Week, PALACE, BLACKPOOL

Then Home preparing for SOUTH AFRICAN TOUR - - - Sailing JANUARY 23, 1925

New Year's Greetings to All Friends

J. BANNISTER HOWARD'S ENTERPRISES.

1890 (Thirty-Four Years of Management) 1924

Member of the Theatrical Managers and Touring Managers Association

THE
BELLE OF NEW YORK
24th Year of Tour. Fully Booked Spring, 1925.
A Few Dates for Autumn, 1925.

FLORODORA
Entire Rights—London Production Shortly.

THE
OTHER MR. GIBBS
By WILL EVANS and R. GUY REEVE.

THE
ROSE OF THE GHETTO
London Production Shortly.

CHARLEY'S AUNT
No. 2 Rights (In conjunction with Cecil Barth).

TONS OF MONEY
By WILL EVANS and VALENTINE in conjunction with TOM WALLS and LESLIE HENSON.
Four Companies Touring Spring.
Three Companies Touring Autumn.

IT PAYS TO ADVERTISE
A Company in Conjunction with Messrs. WALLS, HENSON, CLAYTON and WALKER.
Tour starts July.

THE RAT
By Arrangement with MILTON BODE and FRANK WARDEN.
Tour starts February.

ISLE OF WIGHT SEASON
(Thirty-First Year).
Bookings Include: It Pays to Advertise, The Lie, Fata Morgana, Tons of Money, The Creaking Chair, Plus Fours, The Rat.
VACANT SEPTEMBER 14th and 21st (RACE WEEK).

PANTOMIMES
JACK THE GIANT KILLER — Brighton
CINDERELLA — Grand, Croydon
ROBINSON CRUSOE — (For Sale)

J. BANNISTER HOWARD — Aldwych Theatre, London

A Very Happy and Prosperous New Year to All

FROM

W. W. KELLY,

Shakespeare Theatre, LIVERPOOL.

SEASON'S GREETINGS from **POLLY WARD**

"THE PUNCH BOWL," DUKE OF YORK'S THEATRE, W

[Photo Vaughan & Freeman

MONA MAGNET

WISHES ALL A HAPPY NEW YEAR

"GINGER" CO. - - - MOSS TOUR

RIVERSIDE 3239.

All that is good I wish all my Friends and Relations.

WINIFRED WARD ("Aladdin")

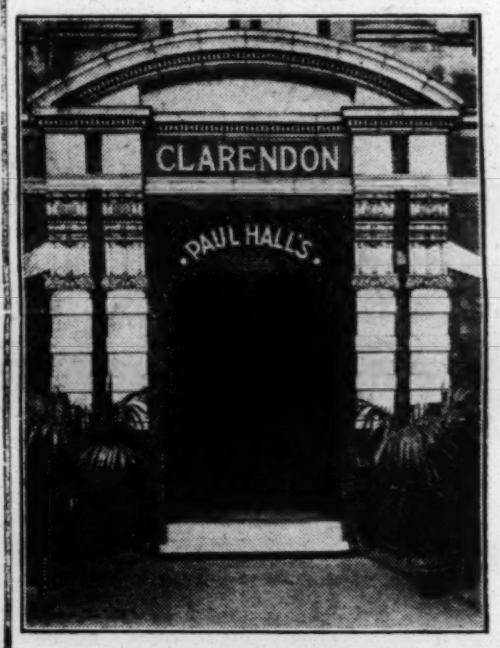
Theatre Royal, BRISTOL.

BILLY FRY

MY SINCERE GREETINGS TO ALL FRIENDS HERE AND IN SOUTH AFRICA

CORA GOFFIN

Principal Girl, "Jack and Jill" :: GRAND, LEEDS



"THE WOLVES" Headquarters.

The Host and Hostess of

"The Green Room"

of

LANCASHIRE

offer a hearty welcome during your "WAITS" and send one and all the

BEST OF WISHES for

1925.

Make your "ENTRANCE"

We promise you a "GOOD RECEPTION."

Photo Fielding

SANDY POWELL

BUTTONS *in LEON SALBERG'S Pantomime* **"CINDERELLA"**

ALEXANDRA THEATRE, BIRMINGHAM

SISTERS REEVE

MABEL and HESTER

Send Greetings to all Friends

PLAYING PRINCIPAL BOY and GIRL

"PUSS IN BOOTS"

QUEEN'S THEATRE, DUBLIN

Offers Invited for Revue or Production

BRUCE GREEN

PLAYING

WIDOW TWANKEY in "ALADDIN,"

Shakespeare Theatre, LIVERPOOL.

SEASON'S GREETINGS.

THEATRICAL GOSSIP.

"Camilla States Her Case"—Interlude Players' Ball—Bannister Howard's Activities.

"Camilla States Her Case."

The long and successful run of "Our Betters" will terminate with the evening performance on Saturday. On Wednesday, Jan. 7, Mr. Anthony Prinsep will present at the Globe Theatre a new play by George Egerton, entitled "Camilla States Her Case." The cast will include Miss Margaret Bannerman, Miss Mary Rorke, Miss Dora Gregory, Miss Lilian Cavanagh, Mr. George Tully, Mr. George Relph, Mr. C. M. Lowne, Mr. Henry Vibart, Mr. Ivan Berlyn and Mr. William Phelps. The play will be produced by Stanley Bell.

Interlude Players' Ball.

The Interlude Players' Ball, held at the Prince's Galleries on Monday, proved a very successful affair under the genial supervision of the charming hostesses Lady Brade, Lady Prichard Jones, Lady Muir Mackenzie, Miss Eva Moore, and Miss Marie Tempest. Others present included Sir Wm. and Lady Pitcairn Campbell, Sir Reginald Brade, Sir George and Lady Thurston, Miss Jane Welsh, Miss Kathleen Stuart, Miss Dora Gregory, Mr. Graham Brown, Mr. George Thirlwell, Mr. James Carew, Mr. Jack Minster, Mr. J. Smith Wright (treasurer), and Miss D. Forbes (organising sec.). The music was dispensed by Prince's Toronto Band.

"The Rat."

Mr. J. Bannister Howard is sending out a company in the Garrick Theatre success, "The Rat." He has just named his colt by Braxted—Alispice "The Rat." It will be trained by Mr. Alfred Day, who is also training Mr. Bannister Howard's other horse, "Blue Curtain."

Bannister Howard's Activities.

Mr. Bannister Howard appears to be as busy as ever. He is producing "Cinderella" at the Grand Theatre, Croydon, and "Jack the Giant Killer" at the Palace Pier, Brighton. His "Belle of New York" company, which has been touring for 24 years, is running right through till the end of the spring. He has also just secured a new play, "The Rose of the Ghetto," which is said to be a very good second to "Abie's Irish Rose," which has had such a phenomenal run in America.

Also, in conjunction with Messrs. Tom Walls and Leslie Henson, Ltd., he has two companies of "Tons of Money" out this spring; and, with the same firm, one company of "It Pays to Advertise." In addition, he has secured certain rights of "The Rat," and he has arranged an excellent list of bookings for his usual Isle of Wight season, including "It Pays to Advertise," "Tons of Money," "The Creaking Chair," "The Lie," "Fata Morgana," "Plus Fours," "The Rat," etc.

"Slipping on the Peel."

The next production of the R.A.D.A. Players will be a comedy in three acts by Roland Pertwee, entitled "Slipping on the Peel," on Jan. 18, at the Academy Theatre, Malet Street, W.C.1. The cast includes Fabia Drake, Winifred Evans, Mary Ewin, Doris Gilmour, Margaret Davey, Guy Boulton, Alexander Sarner, A. Scott-Gatty, jun., and Alan Stevenson. The play is being produced by the author.

Mr. C. Rands Collison.

Mr. Cecil H. Collison (now known as C. Rands-Collison), late manager of the Theatre Royal, Barry Dock, has now completely recovered from his nervous breakdown consequent upon an incident which occurred at the theatre last March. The violent assault on him by burglars whom he discovered in the building after the theatre had closed will be remembered. He has now been engaged by Messrs. F. Leslie Moreton and Guyton Heath as manager of Alfred Butt's "Stop Flirting" company.

O.P. Club.

The O.P. Club have made their usual Christmas donation of £5 each to the Royal General Theatrical Fund, Actors' Benevolent Fund, Actors' Orphanage, Music Hall Ladies' Guild, Theatrical Ladies' Guild, Rehearsal Club, and "Referee" Pensioners Fund.

Fine Northern Bookings.

Mr. Harry Esden, who is responsible for the bookings at the Empires, Sunderland, South Shields, West Hartlepool and Gateshead, informs us that he has just completed his spring arrangements for those theatres. The fine list of bookings includes:—Sir J. Martin-Harvey, Sir Frank Benson, Miss Phyllis Neilson-Terry, "The Merry Widow" (with George Graves), "Madame Pompadour," "The Last Waltz," "The Street Singer," "Lilac Time," "Katinka," "White Cargo," "Brighter London," "The Balkan Princess," "Little Nelly Kelly," "Betty," "Toni," "The Pepper Box," Arthur White in "The Loom," Tommy Lorne in "Scotch and Polly," "The Golden West," Hedges Bros. and Jacobson's new revue, "Our Liz," Harry Day's "Events," and the Royal Italian Circus.

Col. J. J. Gillespie (brother of R. H. Gillespie) is now managing director in place of the late Mr. Richard Thornton.

Owing to pressure on our space, several pantomime notices are held over till next week.

"Old Roses."

On Monday Mr. Arthur W. Belt will produce at the New Repertory Theatre, Rusholme, Manchester, a new comedy from the pen of Mr. H. F. Maltby entitled "Old Roses." Mr. Maltby, who was for some years a member of Miss Horniman's company at the Gaiety Theatre, Manchester, and is well known to Manchester playgoers, has been in that city superintending rehearsals.

A New Doctor for "White Cargo."

To enable him to join the Shaftesbury Theatre cast of "Lightnin'," in which piece he played for so long in South Africa, Ida Molesworth and Templer Powell will shortly release Horace Hodges from the part of the Doctor in "White Cargo," at the Playhouse Theatre. He will be succeeded by C. V. France.

Golders Green Hippodrome.

First-class attractions are the rule at this fine house in the north-west of London. This week Mr. Jack Hulbert's revue is drawing crowded houses, and on Monday next the bill will be filled by "The First Kiss," the entire production including Miss Desirée Ellinger, from the New Oxford Theatre.

"Eton and Moth-Eton."

Bert Platt and Tom Prior, who have been making such a hit as the "two bad boys" in Will Hay's sketch, have prepared something new for music hall patrons in the shape of an original absurdity in two scenes, entitled "Eton and Moth-Eton," which will shortly be seen in London. They will be assisted by Vivienne, the dancer.

Theatre Royal, Stratford.

That successful musical revue, "London to New York," presented here this week by Mr. William Revill, was accorded an enthusiastic reception on Monday. The comedy is good, the singing excellent, and the chorus of a high standard. Mr. Pat Nash as Tom Chuckles, a waiter, is one of the most mirth-provoking comedians.

Mr. Arthur Rosebery's New Play.

Mr. Arthur Rosebery has written a sporting comedy-drama which, under the title of "Derby Day," will shortly be produced. Among the scenes will be a realistic picture of Epsom Downs. Another of the scenes will be the Equestrian Club, for which a special jazz band has been engaged.

The Actors' Church Union.

The next monthly At Home will be on New Year's Day, Thursday, at the Theatre Girls' Club, 59, Greek-street, Soho, by the kindness of Mrs. Edward Compton, from 4 to 6 p.m. Dancing from 5 to 6 p.m.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Minnie Terry, Thursday, Jan. 1.
George Graves, Thursday, Jan. 1.
Clara Evelyn, Thursday, Jan. 1.
Mrs. Edward Compton, Thursday, Jan. 1.
Mary Forbes, Thursday, Jan. 1.
W. Graham Browne, Thurs., Jan. 1.
C. Rean, Friday, Jan. 2.
W. Lawrence, Saturday, Jan. 3.
J. H. Dickson, Monday, Jan. 5.
Gordon Craig, Tuesday, Jan. 6.
Ben Davies, Tuesday, Jan. 6.
Adeline Genee, Tuesday, Jan. 6.
G. Mouillot, Wednesday, Jan. 7.
Milton Bode, Wednesday, Jan. 7.

"SHE STOOPS TO CONQUER,"
At the Old Vic.

Following the customary practice of producing an old English comedy at Christmas, Goldsmith's "She Stoops to Conquer" was revived at the Old Vic. on the afternoon of Boxing Day. It was a capital production, in which the spirit of the fine old play had been carefully retained and all the humour amusingly brought out. It is a tribute to the members of the Old Vic. company to say that they seemed as much at home in the artificialities of Goldsmith as they do in the more robust humours of Elizabethan comedies.

There were several outstanding performances. Mr. John Garside's Hardcastle and Miss Marie Ney's Kate were particularly notable. Mr. Garside always makes a wonderful old man, and his Hardcastle was full of character and finely appreciative of the humour of the part. He was extremely good in the scene in which young Marlow is expelled from the house, and his quiet, surprised, wondering looks in the early punch-drinking episode were indicative of instinctively good acting. Our appreciation of Miss Ney's acting grows with every new part she takes. Her Kate is a delightfully roguish young woman with a merry laugh, an exquisite sense of fun, and just sufficiently artificial to be in key with the play. Mr. Ion Swinley and Mr. Neil Curtis make a pair of fine gallants, and Mr. Swinley was splendid in young Marlow's first shy interview with Kate. The stammerings, the hesitations and gaucheries were amusingly affected. Mr. Andrew Leigh made a very high-spirited figure of Tony Lumpkin, but the characterisation did not strike us as being as loutish and uncouth as the text suggests. This slim young man in his hunting suit might quite conceivably have married Cousin Constance. His accent was a trifle too refined. Miss Frances St. Barbe West looks very pretty as Miss Neville, and Miss Ethel Harper was very good as Mrs. Hardcastle. Mr. Neil Porter's Diggory was extremely funny.

"ALF'S BUTTON."
At the Prince's.

When we saw Mr. W. A. Darlington's extravaganza, "Alf's Button," some time ago, at the King's, Hammersmith, we said that here was a splendid framework for an amusing and popular play that had not been fully developed. The author, too, apparently realised that there was room for improvement, for the production at the Princes Theatre on Christmas Eve is largely a re-written play. The Post Office scene has been wisely omitted, and the last two acts have been almost entirely reconstructed and considerably strengthened. Altogether there is a much truer balance to the play, and the opening act no longer stands out as being immensely superior to the rest. So much depends on "production," too, in a piece of this kind, and Mr. Holman Clark has worked wonders. All along the line his clever and dexterous hand is noticed, and obviously the fullest use has now been made of the magical effects. The appearances of the Slave of the Button are more ingeniously devised, and the whole of the action and the fun moves very smoothly and easily.

From the reception on Christmas Eve, "Alf's Button" would appear to be in for a big success. The play has all the elements of popularity, humour, fantasy, and one scene which is full of light and colour. Another great attraction is that it gives fine opportunities to two really good comedians, Mr. Tubby Edlin and Mr. Ambrose Thorne, who are on the stage practically the whole time. Alf, himself, will probably become one of the popular stage figures, for there is nothing more amusing and endearing than to find a very ordinary typical little creature, as is this cockney soldier, in the most unlikely and incongruous surroundings. Alf in his Orientalised manor house, and Sir Guy de Vere pacing the battlements in evening clothes—these are the stuff of fantastic farce.

It is difficult to imagine the two principal parts being better played. The pale, droll, somewhat tearful Alf of Mr. Edlin contrasts so well with the hale and hearty, full-blooded Private Grant of Mr. Ambrose Thorne. They are both richly comic. Comparatively there is not a good deal for anyone else in the cast, but Mr. George F. Ide speaks well as the Slave of the Ring, Miss Hazel Jones makes quite a convincing little figure of Alf's "girl," Liz Walker, and Miss Ada Palmer has a capital ten minutes as the indignant Mrs. Davies. There is good support from Mr. Arthur Pitt, a majestic Majordomo in the Oriental palace, Mr. George Thirlwell, Miss Jane Welsh, Mr. James Carrall, and Mr. Forbes Dawson.

"THE YOUNG PERSON IN PINK."
At the "Q" Theatre.

The latest addition to suburban theatreland is the "Q." Theatre, a picturesque building hitherto used for cinema purposes; the proprietors, M. M. J. and D. De Leon, have spared no expense in equipping this house. There is seating accommodation for 700, and the decorations and general arrangements are extremely good. For the inaugural entertainment Gertrude Jenning's comedy, "The Young Person in Pink," found ready acceptance under the direction of Mr. Milton Roemer, and met with a splendid reception, thanks to an excellent cast. In a play with only two male parts it is natural the honours should fall to the ladies, and admirably they acquitted themselves. Nothing could be better than the Lady Tonbridge of Miss Tonie Edgar-Bruce. She invested the somewhat unthankful rôle with charm and ability, and gave a very artistic and happy performance. Miss Sydney Fairbrother carried off the lion's share of applause as Mrs. Badger, the bibulous dealer in secondhand clothes. The audience rocked with merriment at her antics, and she was "called" again and again. Miss Marie Hemingway was a pretty and plaintive Leonora, and achieved a marked success in the second act—a delightful conception. Miss Buena Bent, too, was extraordinarily fine as the shrewish Miss Winch. Miss Delia De Leon did well as Mrs. Courtney Miller, and Miss Constance Foljambe doubled the rôles of Louise and the Balloon Woman, both impersonations reaching a standard of excellence. As Penelope, Miss Gladys Calthrop had not much to do, but acquitted herself successfully, and Mr. Alexander Field (stage manager) invested the part of the Park-chair Man with quiet humour. Lord Stevenage found a gifted exponent in Mr. Terence O'Brien, and other parts were efficiently done. Miss Norah Burgess's Trio provided a delightful musical programme. The new theatre is opposite Kew Bridge (L. & S.W.Rly.), and is well served by train, 'bus and tram.

New Super Kinema at Portsmouth.

The Prince's Theatre, one of the three amusement houses controlled by the Portsmouth Theatres, Ltd., has been sold to Messrs. J. Davidson and S. Zeid, who have converted it into an up-to-date Super Kinema, with seating capacity for 1,650. The colour scheme is amber, and the accommodation is divided into pit, stalls, dress circle, upper circle, and gallery. The opening ceremony took place on Boxing Day afternoon. After the close of the evening performance a large number of proprietors and others interested in the cinema and amusement world were entertained to supper by Mr. Zeid.

"TREASURE ISLAND."
At the Strand.

"Absolutely topping! The best show I've seen in all my life," was the portentous criticism of a youngster of not more than ten after the first performance of "Treasure Island." And judged by the tumultuous applause, to say nothing of the excitement of the juvenile members of the audience, they simply revelled in it.

This is the third year that Mr. Bourchier has staged Mr. James Bernard Fagan's adaptation of Robert Louis Stevenson's story, and we were glad to be introduced again to the riotous days of the bold bad buccaneers whose chanty, "Fifteen men on the dead man's chest, Yo-ho-ho for a bottle of rum," was the full-blooded spirit of the whole story. From the hospitable sign of "The Admiral Benbow" we pass to the decks of "The Hispaniola" and journey with her to "Treasure Island," where, many years before, Old Flint's cut-throats found the spoil. But we only get there (in the goodly company of Squire Trelawney, Captain Smollett, Dr. Livesey, and plucky Jim Hawkins) at the grave risk of our lives. Thanks to Long John Silver, the one-legged sea cook and leader of the motley crew, we have to encounter mutiny, desertion, and treachery in a hundred forms. Everyone knows how, after the great fight on the island, and the meeting with Ben Gunn, the survivor of Old Flint's crew, the pirates were vanquished and the treasure recovered.

In the hands of Mr. Bourchier, Long John Silver was a wheedling arch-rogue who made up for the loss of a leg by his devilish cunning—as cool and calculating a villain as ever stumped a deck. Alick Chumley was a masterful Captain Smollett, accustomed to authority and resource; the Squire Trelawney of Fred Lewis was excellently handled, and James Carew in the dual rôle of Captain Bones and George Merry gave a memorable performance. Terence O'Marney as Jim Hawkins, the boy hero of the adventure, in spite of a little awkwardness of gesture, played admirably, especially in his fight with Izrael Hands on board the "Hispaniola." ("Look out, Jim, he's got a knife!" and "Shoot him, quick—quick!" shouted the youngsters in their excitement.) A masterpiece of acting was that of Charles Groves, first as Black Dog and afterwards as Ben Gunn, the half-demented marooned man; and others who did well in prominent parts were S. A. Cookson as Dr. Livesey and Mary Raby as Mrs. Hawkins. It must be said, however, that the whole of the long cast was one of all-round excellence.

In four acts and eleven scenes, "Treasure Island" should be the mecca of thousands of children, both young and old, during its four weeks run.

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"THE PHILANDERER."
Revival at the Everyman.

"The Philanderer" wears less well than most of Bernard Shaw's plays, because—thanks mainly to Shaw himself—most of the wild, revolutionary conversation at the Ibsen Club seems very old-fashioned at Hampstead today. There are amusing lines in plenty and often enough a bright situation, but there are also many dreary passages when it is impossible to summon up any interest in the Philanderer or the attractive young woman who pursues him so mercilessly. Shaw has done this sort of thing so much better himself since "The Philanderer" was written.

The play was produced at the Everyman on Boxing Day to fill in the gap between "The Vortex" and Mr. Macdermott's next production, the Hungarian play as yet unnamed, which was promised some time ago. Mr. Claude Rains makes a delightfully fresh, extremely volatile, very Shavian and oftentimes highly amusing figure as Charteris. Miss Dorothy Massingham gives an excellent performance as Julia Craven. It is instinct with vitality. Miss Cecily Byrne, looking very beautiful, acts very attractively as Mrs. Transfield, and there is a lively, witty Sylvia Craven in Miss Nadine March. Mr. Felix Aylmer gives a perfect little study of Dr. Paramore, and the two harassed fathers are nicely handled by Mr. Fred O'Donovan and Mr. Stanley Drewett.

The play was rehearsed by Mr. Milton Rosmer under the general direction of Mr. Norman Macdermott.

DEATH OF WILLIAM ARCHER.

Mr. William Archer, who died in London on Saturday last, will take a prominent place in the dramatic history of the last 50 years. He was a dramatic critic with a high standard, who was at once vigorous and thoroughly fair in his judgments. As the translator of Ibsen's plays, he did much to revolutionise the modern theatre, and as a dramatist he achieved one of the greatest successes of modern times in "The Green Goddess."

He was born in Perth in 1856, and came to London in 1878. At the age of 23 he was the dramatic critic of the "London Figaro," and six years later he became the dramatic critic of "The World," a position he held for 21 years. He transferred to the ill-fated "Tribune" in 1905, and later he was the critic to "The Star," a post he held until the production of his play, "The Green Goddess," in New York in 1920.

The enormous success of that play both in America and in London, when it was produced at the St. James's in 1923 is recent history. It was an astonishing accomplishment for a man whose life had been spent in translating Ibsen to have made a fortune in one of the finest melodramas of the century.

Mr. Archer was a vice-president of the Society of Dramatic Critics, and in 1913 he was made first president of the newly-formed Critics' Circle. His literary work includes, of course, translations of most of Ibsen's plays and one of the most instructive books of play-writing ever written. His championship of Ibsen, and to a lesser extent of Bernard Shaw, has had a great influence, and the collected volumes of his dramatic criticisms are very valuable commentaries on the modern drama.

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SPAIN

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ALL ALONE

DRIFTWOOD

IT AIN'T GONNA RAIN NO MO'

I'M JUST WILD ABOUT DANCING

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LONDON VARIETY THEATRES.

THE COLISEUM.

Rapid and revolutionary changes have been made in the art of the ballet since Fokine designed "Les Sylphides." It remains, nevertheless, one of the best beloved of the masterpieces of the Diaghileff repertoire. Old-fashioned it undoubtedly is—but it is meant to be old-fashioned. The more bewildering and strange the "modern" ballets become, the more charming and refreshing will be its classical conventions. Slow, delicate movements, traditional poses, the costumes of Taglioni's day, the simple colour-scheme of white dresses against a green background, the soft, ecstatic languors of Chopin's melodies, the rapt yet composed faces whose expressions never change, and the simple (yet most difficult) ideal that the dancers should strive to no other end than to seem to float through the air—all these things become dearer to our hearts as they become more and more conventions of the past. Yet only the Diaghileff company can make us feel this. Though the dancers have changed since "Les Sylphides" was first performed in London, the strange fascination that held us then remains, though imitations have never captured it. At the Coliseum now the principals are Vera Nemtchinova, La Nijinska, Anatole Wilzak and Lubov Tchernicheva. They are worthy to uphold the high standard of their forerunners.

To obtain the right contrast for this dainty dignity there is a double dose of clowns. In addition to the grotesque Jovers, who continue their stay, the Plattier Brothers excel in the customary feats of the Paris *cirques*. First they play a duet mixed with comic by-play, then give a display of fiddling while tumbling, next perform on the bells while balancing, and finally present the nightingale's courtship. Though these are familiar ideas, the humour of the Plattier Brothers gives them freshness, and their exceptional dexterity adds to the thrills.

Once more Violet Vanbrugh, and a company which includes Prudence Vanbrugh, have returned to the house that is always filled with her admirers. Her vehicle is "Evening Dress Indispensables" by Roland Pertwee, one of the most successful attempts to transplant comedy from the theatre to the music hall. The acting is now richer than ever in the laughter it provokes. Rene Riano remains to add to our delight with her "Caricatures," and Ann Codee electrifies us with her vigour, while "Frankie" proves himself as droll a foil as he is modest. The Lee Sisters, brilliant in the sheen of eighteenth-century satin frocks, sing a quaint mixture of songs, and Howard Rogers vividly presents various country types in a sketch depicting the village constable's retirement from active life. An act of special merit is provided by Fred Sylvester and his two boys; their hand-balancing is little short of the marvellous.

THE ALHAMBRA.

Many of the causes of variety's success at the Alhambra in 1924 are represented in the opening programme of 1925. In particular, the entertainment is notable for the return of Jack Hylton's Band after a brief absence. Such a welcome event is hailed with joy by the holiday audiences now packing this popular house. Enthusiasts call out for their favourite pieces to be played, but so extensive has the band's repertoire become that it is impossible to satisfy all demands at one performance. They now begin with "Shanghai Lullaby" and "California Fox-trot," and conclude with that merry fantasia of Felix's wanderings round the world—Russia, Japan, Italy, India, America, Spain, and France—which ends with a solemn imitation of a German band. In answer to the insistent shouts of encore, "I'm Jealous of the Moon" is introduced.

Another notable arrival is Little Tich, leading exponent of the character and patter song. Perky little Pansy, the cook, reveals him as a sort of Violet Loraine, who has been diminished in the ken as the Amazonian savages dry their victims' heads. The butcher's boy who breathes on his joints in order to polish them is of a different kind. He has been caught young and bloated—or so one thinks until one realises that these illusions are created simply by the genius of Little Tich.

The third of the main attractions is Talbot O'Farrell, a mountain of genial goodwill, finely drawn sentiment and hearty humour. He is one of the pillars of the Alhambra, indeed! Then there is Yvonne Arnaud in Edwin Burke's wittiest sketch, "You Can't Beat Them," which enables her to show how light and deft is her touch. Charles Penrose remains with Harvey Brinton to demonstrate how prohibition can be "busted up" with a riot of boisterous melodies, and Dorrie Dene, while zestfully singing "When You Walked Out Somebody Else Walked In," or making fun of her own girth in "He Calls Me Baby," justifies her claim to be "indescribable." In "Statues That Talk," Charles Norton and Harry Goodfellow present several very effective imitations of music-hall stars, past and present. The contortions of the Three Karreys include some of the most astonishing feats of this kind that we remember, and yet they gracefully avoid the contortionist's usual error of making an audience shudder.

VICTORIA PALACE.

There is an item of outstanding novelty on the programme of the Victoria Palace this week. This item, presented by Mr. Percy H. Boggis, takes the form of a series of classical dances performed by Mlle. Dio'pia in a number of settings which are of a startlingly beautiful nature. By all manners of electrical and phosphorescent devices, kaleidoscope-like colour effects follow each other with impressive rapidity, the whole rising to a gorgeous climax in a realistic Fire Dance. The dancing of Mlle. Dio'pia is not only brilliantly executed, but is full of the significance necessary to secure so excellent an ensemble.

Other top-line attractions include Messrs. Stanley Kirkby and Harry Hudson in a budget of new songs; that astonishingly versatile artist Alba Tiberio, who takes her numerous calls, even, in a different garb each time; the Gresham Singers, in their wonted exhibition of happy harmony, and the Palace Girls, whose nimble dancing brings them all out in a row in front of the "tabs" at the end. In addition Miss Elsie Steadman (assisted at the piano by Mr. Alan Piggott) offers a well-varied selection of songs, ranging from a cockney ditty down to the latest chorus-song, "Get Upon the Puff-Puff," and does well with all of them; Mr. Herbert La Martine and Miss Teddie Sherry show equal versatility in the terpsichorean line, and Fran Klint conjures and manipulates with his usual skill and aplomb.

"THE WINDMILL MAN" AT THE VICTORIA PALACE.

Although not boasting such ancient lineage as some of the "hardy annuals" which put in an appearance at Christmastide, Mr. Fredk. Bowyer's bright and fanciful fairy tale, "The Windmill Man," has secured an established hold on the theatre-going public, and this year's revival at the Victoria Palace marks its fourth appearance in town. It is a well-deserved success, for the inherent charm of the story is enhanced by tuneful music (from the pens of Messrs. A. H. Behrend, Albert Fox and Alan Gray), and an artistic setting (for which praise is due to Miss Dolly Tree).

"The Windmill Man" is, as usual, produced by Mr. Bert Cook, who himself, also as usual latterly, plays the Mad Gardener with the appropriately whimsical air. Other "grown-ups" who gave a good account of themselves are Miss Mabel Heath as the Governess, Miss Peggy Fishwick as the Queen, Mr. P. G. Clark as the Tutor, Mr. H. C. Carew as the King, Messrs. Downes and Langford as the Footmen, and Mr. Oswald Waller, who is again a fine, dignified figure as the Windmill Man.

It is really the children's afternoon, however, and when it is remarked that the children are the pupils of Miss Conti, the excellence of the show will be appreciated. Among a whole host of juvenile names mention must be made of Ruby Hilary and Nancy Burne, who are splendid as the royal children; Louis Leonard as Spot the Dog; Mimi Charpentier and Marie Conan as the two waifs; Kathleen Milne as the French Doll; Ivan Volga as the blustering Major-General Tabloid; Walter Gore as the Sergeant; and Bunty O'Nolan, who is a life-like girl guide, down to the smallest detail.

Writing from Brisbane, on Sept. 30 last, Evison and Hestor tell us that they have proved so popular down under that their return here is somewhat indefinite.

G. HUBI-NEWCOMBE,

Lyric Author,

AUTHOR OF "WHISPER AND I SHALL HEAR" (PICCOLOMINI), "WITHIN YOUR HEART" (TROTERE), "LOVE'S DEVOTION" (A. F. TATE), "HEART'S DELIGHT" (TOSTI), "A SUMMER SONG" (GUY D'HARDELOT); "I HEARD A SWEET SONG" (DOROTHY FORSTER), "A SONG OF GLADNESS" (£100 PRIZE SONG), "CLOSE-PROPS" (SUNG BY "CO-OPS."), "CHEAP JACK," "PEDLAR OF DREAMS" (DR. BREWER), "FOR OLD LOVE'S SAKE" (JACK THOMPSON), "CARA-MIA" (KENNEDY RUSSELL), "TWILIGHT" (CHARLES ANCLIFFE), CANTATAS, "ARCADEE," "CORAL ISLE," "GIPSY SUITE," "BY THE SHORE" (LUIGI DENZA), LIBRETTI FOR OPERAS, "TOKEN TREE" AND "STOLEN BRIDE" (PHLOX MUSIC CO.).

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SONG OF THE SWEEP.

"Swee - - p! Swee - - - p! Swee - - - - p!"
Oh! Down street, and lane, in sun, and rain,
You may hear me callin' "Swee - - p!"
Somewheres about Seven, when you're dreamin' of Heav'n,
And you ain't too fast asleep;
An' it's my busy brush that goes up with a rush
An' peeps out happy an' free,
While the cat gets a kick an' the dog gets a "lick."
For they don't seem fond o' me;
An' it's "Swee - - p! Sweep! Swee - - - p!"
I sing where next I call,
I ring, an' I knock, about Six o' the clock.
While the "Boss" is asnorin', an' wakes with a shock,
An' Bridget comes blinkin', an' fast'nin' her frock,
And I sing with my beautiful drawl,
"Swee - - p! Swee - - - p! Swee - - - - p!"

(2)

It's a wonder I'm here, for once, Oh, dear!
"Old Bean" steals down from 'is bed,
"'Ands up!" says 'e, but 'e pots at me,
An' I thought that I was dead,
"Please, Sir," I cry, "I ain't burglin'—for I—
I'm on'y"—— Says 'e, "You thief!
Now empty that sack, and put everything back."

(Spoken)

(So I spills all my soot on the floor in a crack.
Oh! my),
An' respectfully takes my leaf.
Then "Sweep! "Swee - - p! Swee - - - - p!"
I sing where next I call,
But the clock 'ad struck. Says Polly, "You're late,"
So I give 'er a kiss, but she slaps my pate.
"They" wanted their breakfast—"they" 'ad to wait
Till I'd gone, with my beautiful drawl,
"Swee - - p! Swee - - - p! Swee - - - - p!"

(3)

When all's asleep, sometimes I creep
To a spot not far away,
And in starlit skies I see the eyes
Of my "dear" who could not stay.
Oh, yes! She lov'd me far too well,
For I wasn't kind to she;
But in skies above my lost dear Love
Is waitin' there for me.
"Swee - - p! Swee - - - p!"
(tearfully) "Swe - - ee - - ee - - p!"
Yes, I know she hears me call,
An' not often I fret, but I never forget
When lonely I be, that she loves me yet,
An' I sing when up in the morn I get
"Swee - - p! Swee - - - p! Swee - - - - p!"

G. HUBI-NEWCOMBE.

"NONSENSE."

I'll sing you a ditty
That's short (more's the pity),
It's just from July to December,
You'll never regret it,
Tho' you may forget it,
Oh! no—not if—you remember;
I'll sing Boadicea,
Who sipt British beer,
Queen Cleo, her needle a-threading,
Of gallant Crusaders,
Who fought the Hun-raiders,
And danced at King Arthur his wedding.
Oh!—Let's laugh and be jolly,
Put by melancholy,
Like Puritans out for carousing,
Grim cares away flinging,
With sweetest of singing,
Like pussycats after a dousing. Ha! ha!
Like pussycats after a dousing.

(2)

My song for a while, ah!
Is Samson's Delilah,
It's comic (a Scott wrote the tune, O!),
While Queen "Tut" fried the "taters"
For Cork's "murthering' craters,"
And Pankhurst went jazzing with Juno;
I'll sing of King "Amen,"
Goose-stepping with Carmen,
Who kiss'd the kind hand of the Kaiser,
To make King "Tut" jealous
(So chroniclers tell us),
It's true; now, don't tell me I lie, sir.
But—joke and be jolly,
And scorn melancholy,
Like "Cæsar the Great" in his play-time;
What does it matter
If nonsense we chatter,
Till Christmas it comes in the Maytime?
Ha! Ha!
Till Christmas it comes in the Maytime?

(3)

"Hello! Who's that 'phoning?"
"The Sphinx? Why that groaning?"
"Because your best jokes you're forgetting?"
"Hello! Mrs. 'Arris?"
"Hello! Are you Paris?"
"Well, well, tho' it's rather upsetting,
Say—you "Don't care a button,"
If puss steals your mutton,
Like angels we know as the "Bosches,"
Say, "It's pleasure to meet you"
'Ere cannibals eat you,
While L. G. the mountains he squashes.
Oh!—laugh and be jolly,
For grousing is folly,
Laugh on, solemn soberness quitting,
When wooing or sueing,
Or queing, or rueing,
Laugh on till your sides they are splitting. Ha! Ha!
Laugh, laugh, till your sides they are splitting.

"SALE BY AUCTION."

Now, ladies and gents, walk up, and see
My wonders none can beat;
Lot 1's a gem from a Rajah's crown,
And lace from the trimming of Jezebel's gown;
A "skit" from the lips of King Arthur's Clown.
With "Pussy-foot's" face complete;
Here's a riddle the wise Sphinx made,
On "How to keep safe in a German raid,"
When even Great Rameses slunk afraid
Down a cellar in Regent Street.
Who bids a "bob" for "Number 1"?
Come, Scotty, don't say "Nay, Mon."
Ye've a stockin' ut Hame wi' a canny wee hoard.
Come, Countess, don't say you "Can't afford."
Two pounds?—three?—it's yours, me Lord.
Going!—Going!—*GONE!*"

2.

Me Lords an' Ladies, now's your chance,
For a present to give your friend;
Lot 2's a ballad that Handel wrote,
A song on the "*Crotchets of 'L. G.'s' Coat.*"
Tho' it's upside down, each lovely note
A broken heart would mend.
A face-cream, too, dear girls, you'll see,
That Queen Cleopatra gave to me.
'Twill make you beautiful, just like she,
And lovers you'll have no end.
Who bids a "bob" for "Number 2"?
That Gent. with a "beaver" on?
"A sov.," you say? No, no, that's flat;
It's worth ten "quid," or I'll eat my hat.
"Five pounds," my lady? It's yours at that.
Going!—Going!—*GONE!*"

3.

Good friends, walk up and feel my wares;
They're warranted not to burn.
Lot 3's a scarab, a garden rake,
Some salts and senna, a Christmas cake;
A pan for frying your chops and steak,
And cook 'em both "to a turn";
Here's Tutankhamen's signet ring.
The size?—O, yes, you can wear the thing;
It's just the size—of—a piece of string
On King "Tut's" broken Urn.
Who bids a "bob" for "Number 3"?
No use, my learned Don.
"A sov.," you say? They're not so cheap;
It's enough to make the old cat weep.
Come, Gents., wake up—don't go to sleep.
"Ten pounds," your Grace?—it's yours to keep.
Going!—Going!—*GONE!*"

G. Hubi-Newcombe, "Overbury," Furze Lane, Purley, Surrey

"LEAP YEAR."

At Manchester.

The Wylie-Tate production, "Leap Year," transferred from the London Hippodrome, had a great reception at the Palace, Manchester, on Dec. 23. It is to run here for a season, and unquestionably it will rank among the best of the Wylie Tate shows (or any other) which have been seen at any time at this popular house. The huge audience found the staging, the dressing, and the variety of episodes well up to expectations, and the liveliest interest never once flagged from the opening scene of the British Empire Exhibition at Wembley to the wonderful Plantation Time, with its magical and beautiful lighting effects, at the close.

The excellence of the show itself taken for granted, the tensest interest centred in the reappearance, after nine years, of George Robey, and the coming of the Hoffmann Girls, the bevy of seventeen youthful and athletic dancing beauties who were "sent for" across the Atlantic to appear in the original production. It would be hard to say in which scene the inimitable Prime Minister of Mirth made his greatest hit, for the infinite variety of his burlesque and comedy characterisations was everywhere at its best. He knew that Manchester expected nothing less. If the roars of laughter were louder sometimes than at others, it was during his presentment of Guy Fawkes, his appearance as Shanklyn Dial on the Worst Coast of Africa, where it is so hot that he can toast a piece of bread at the sun, and in his scene with Marie Blanche at the All-Night Club. With one other outstanding exception, the rest of his work was of the usual Robeyesque type, the exception being as the clown in the harlequinade, which has been introduced specially for two weeks of the Christmas season, but which is not likely to be withdrawn so soon without protest from the public. The Hoffmann Girls won much admiration for the wonderful grace and tireless vivacity of their movements. Whether solo or altogether, their every scene commanded unstinted applause, the greatest triumph being attained by their beautiful gymnastic evolutions on the webbing. They also took a picturesque part in the various ensembles, notably the Maori village, in which Marie Blanche cuts so fine a figure as the native girl. The latter has many pretty and effective appearances, with opportunities to display her acting abilities as well as her vocal gifts, while her talent for sheer comedy is shown to admiration in her scene with George Robey in the All-Night Club. This scene embodies also the fine musical number, "Say It With a Ukulele," sung by Teddy Fox, and the beautiful duet, "Dreamy Melody," by Marie Blanche and John Harcourt. It would take too long to recount all the beauties of this attractive show, but the work of the Male-voice Chorus and the Eight Welsh Gleemen—John Harcourt solo—must not be overlooked, nor the dancing contributions of Teddy Fox, and the various impersonations by Jack Finlay, Eddie Jaye, Kitty Fielder, Larry O'Brien, Betty Aubrey and Evie Lynn. Called upon by the audience, George Robey rounded off the performance by an apt and amusing speech.

"WHERE THE RAINBOW ENDS."

At the Holborn Empire.

Receiving an invitation from the Fairies in general and Miss Italia Conti in particular, bidding us bring one small child, we betook ourselves to the Holborn Empire on Tuesday afternoon, the 23rd, to see the 14th revival of that inspiring kiddies' show, "Where the Rainbow Ends," and had for company in the big audience numbers of children from the Foundling Hospital and a real live Mayor in one of the boxes. Never before was hero greeted as was our patron, Saint George of England, on this occasion. Every time he made his fiery and armour-clanking appearance, just in time to save those stout-hearted Young Englanders from each and every misadventure they encountered in their pilgrimage to the Rainbow's end, the applause was terrific. A very comely knight was our St. George. This part was ably played by Mr. Nigel Clarke, whose every appearance was greeted with a storm of applause by the young patriots throughout the house. Another immortal who charmed her way into the hearts of this appreciative audience was Miss Poppy Redgrove as the "Will-'o-the-Wisp"; her delightful dancing and acting were a joy to behold. Miss Gabrielle Casartelli made a very charming Rosamund, and Miss Myrtle Peter, a winsome little person as Betty Blunders, did well. Our two heroes, those sturdy sons of Dartmouth, were refreshingly "public school" as played by Jack Hawkins as Crispian Carey and Sidney Bromley as Jim Blunders. Miss Betty Castle displayed all the hair-raising faculties of a true sea witch, and Mr. Edward Cooper was a truly inspiring Dragon King, putting awe into the boldest of us. The wicked aunt and uncle of Nellie Bouverie and William Daunt were all that this villainous pair should be, and howls of delight greeted their downfall at the hands, or should it be mouths, of the jackals. A particularly good piece of acting is to the credit of Douglas Webster as the slacker. Capt. Carey was sympathetically played by Mr. Leonard Daunton, who also did well as the Genie of the Carpet. Bobby Smith was a very successful Lion Cub. Smaller parts were also capably handled.

The play was produced, the dances invented, and children trained by Miss Italia Conti, to whom great credit is due. Mr. Roger Quilter, who composed the dances and incidental music, conducted his own music at this performance. Special mention must be made of the pretty frocks and clever dancing of the ballet throughout the show.

"THE FIRST KISS,"

At the Alexandra, Stoke Newington.

This musical play is presented with the original scenery and dresses as seen in the West End. Desirée Ellinger retains the part of Mariposa ("The Butterfly"), and the delicacy, sweetness and power she exhibits in her musical numbers are just as highly appreciated here. She is effectively supported by Hubert Dunkerley. William Pardue, as Itt, has one of the finest speaking voices on the stage, and his acting is full of dramatic energy. Denier Warren, as Ali Mon (Chief Magistrate of Seville), supplies the principal comic element, in which he is ably abetted by Johnnie Fields. Jill Casson is a youthful duenna very much alive in all her business, her facial play and gestures being unusually varied. This clever company also includes Albert Froom, Barrett-Lennard, Noel Graham, Dolores Sisters, Dorothy Cullen, Paula Freser, and a bevy of slave girls who sing and posture in a delightful manner.

Reville

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EXCEPTIONAL BARGAINS.

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MOSS' EMPIRES LTD.

FRANK E. FRANKS

CAUSES A SENSATION

at the HIPPO., NEWCASTLE

with his Own Production

"CINDERELLA."

ALL RECORDS BROKEN FOR ADVANCE BOOKINGS.

"DOLE STOPPED."

Booked by All That Matter and Fully Protected (XI. 6358).

A Few Vacancies 1925.

"THE TIMES,"

Starring **HART and O'BRIAN.**

Fully Booked.

All Coms. :—HIPPO., NEWCASTLE.

PRESS OPINIONS:—

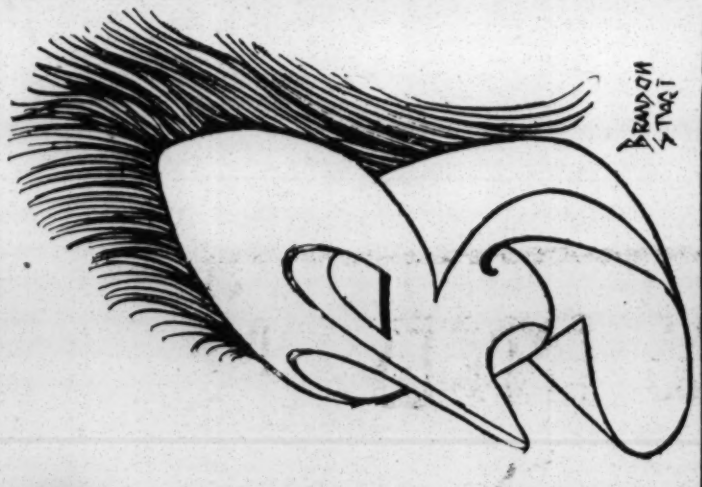
It was a case of hats off to Tyneside talent at the Hippodrome, Newcastle, last night, where, as Frank E. Franks frankly confessed at the picturesque finale to a gorgeously dressed and scenic show, he had realised the ambition of his life in putting on in his own town a first-class pantomime—"Cinderella."

"For twenty out of my twenty-nine years of life I have wanted to do this," he explained, and the Lord Mayor (Mr. Walter Lee), the Lady Mayoress, the Sheriff and Mrs. Grantham, and other representative citizens applauded warmly.

ONE OF THE BEST.

But these are details: this pantomime, invented and staged by Frank E. Franks, and submitted by Charles Gulliver, must rank with the best Newcastle has ever seen. For one thing, it is beautifully spectacular—the quick change from the kitchen to fairyland, where the fairies change from roses into the most exquisitely-coloured butterflies, and Cinderella's brilliant equipage, drawn by lovely little Shetland ponies, should create a furore among the adults as well as the youngsters—and, for another, it has female principals who are good to look upon and whose voices are equally good to hear.

—Newcastle Daily Journal,
23/12/24.



REG BOLTON

PRINCIPAL COMEDIAN

IN

FLORRIE FORDE'S

JACK AND JILL

MOSS TOUR

SEASON'S GREETINGS

Cheeriest Greetings

from

HARRY and BURTON

LESTER

MAKING THEIR GREATEST SUCCESS

IN

"HOLLYWOOD FOLLIES"

SOLE REPRESENTATIVES—

JOHN LESTER'S AGENCY,

SUITE 7a & b, 26, CHARING CROSS RD., W.C.2

'PHONE: GERRARD 3966.

HIS MAJESTY'S THEATRE

W

"PATRICIA"

SEASON'S GREETINGS TO ALL

HAPPY NEW YEAR—

Revised and Brought Up to Date (so to speak)

Established THE ERA 1837

With a few Introductory Remarks by St. John White,

By ERNIE LOTINGA (himself).

ENGLAND'S GREATEST COMEDIAN (Ahem!)

By HIMSELF.

IT seems a strange coincidence that the question as to who is England's greatest comedian should have cropped up soon after I went on the boards. Of course, I am too modest to assume for a single moment that my dazzling display behind the footlights led to such controversy. Even I myself find it difficult to choose which member of my profession can be rightly termed the uncrowned king of laughter.

The trouble is there are so many comedians, and to pick out the greatest is just about as easy as finding a winner in a field of forty-two runners at Kempton. Let me enlighten you that being "funny" is no joke. Better still, you might reverse the statement and say that no joke is funny.

Comedians can be placed in three classes—those who are funny, those who try to be funny, and those who can't be funny. As long as you put me in the first three I'm sure of a place and feel satisfied. Thank you!

Even then, one's choice is extremely hampered, and the only way one might arrive at a decision is to place them in categories. Let us deal with the first lot—comedians who are funny. Why not place them in sections according to their weight, as they do with professional boxers.

We could then have a bantam-weight champion comedian of Great Britain, also a welter-weight champion, a heavy-weight champion, &c., &c., and no two weights should be opposed to each other if they are not of equal poundage.

A "light" comedian would, naturally, come in the light-weight division, and should be made to pay forfeit money whenever he appeared behind the footlights weighing over 8 st. 6 lb.

It would certainly mean that all theatrical news would have to be broadcasted in a new manner, and readers might eventually peruse something of this description in the press columns:—

"Mr. Jimmy Blank—the famous Hippodrome Comedian—is undergoing serious training and massage treatment, prior to his appearance in the new production billed to open on Saturday night. Interviewed in a Turkish bath, where he was industriously ridding himself of one superfluous ounce of flesh, he felt confident that he would be able to make the weight on the night of the performance."

There is a certain sporty tone about serving up news in this manner, and the non-appearance of a famous "star" in another big show could also be explained in the following pugilistic language:—

"Harry Dash was unable to show up at the Empire this week as he had suddenly outgrown the light-weight limit, and so lost his forfeit money. At the last moment the management were able to secure a substitute, who, giving away a pound and a-half, scored a success. There were many good "points" about his performance, and he seems likely to hand the knock-out to all other comedians in this class."

Agents and managers requiring comedians for revues or pantomimes would then have to word their advertisements in this style:—

"Wanted, a clever welter-weight comedian, able to put a 'punch' into his work. Also a heavy-weight baritone, a feather-weight fairy, and a young fly-weight to play 'Buttons' in 'Cinderella.' Weigh in on the day of the audition, to which the public are invited."

Jokes, in order that they may preserve their originality much longer than before, could then be apportioned out in equal quantities to comedians at their various weights.

For instance, any reference to fat mothers-in-law should not be handled by a young fly-weight performer, as it might prove too heavy for him to deliver it to the audience. On the other hand, any funny remarks about eggs should remain the sole property of a comedian whose weight keeps him in the bantams, as he should be in a better position to know anything about fowls.

Until, of course, such startling reforms are made, the question will never be satisfactorily answered. Mind you, there is one fellow who I honestly believe to be England's greatest. Strange to say he looks very much like me; in fact, we have often been mistaken for twins. That is why now we are never seen out together. I know him as well as I know myself. He is married, has a little son and a tall wife, and is not considered bad looking.

He doesn't appear as a single turn either. He prefers to let others share in his glory, and is, therefore, always found well supported by a cast of talented performers. I cannot reveal his name to you as he is frightfully modest and bashful, but, nevertheless, he fully realises "the importance of being Ernest."

[Photo by S. Georges.

Mr. ERNIE LOTINGA.

LEAVING IT TO "LOTINGA."

"Ernie" as a Very Temporary Editor.

By ST. JOHN WHITE.

WHETHER or no, in entrusting to the tender mercies of the one and only Ernie Lotinga the extremely onerous responsibility of editing these two pages of innocuous nonsense, we have done wisely is a question that can only be satisfactorily answered by the indulgent reader. It has been suggested that I should introduce "E. L." to you in his capacity as a very temporary Editor, but any such introduction can only savour of the superfluous. After all, what is there I can say that the whole world and his wife does not already know of and concerning this merry monarch of fabulous fooling? As "Ernie"—the inimitable, the incorrigible, and the always irrepressible—he and his work are dear to the hearts of most, and his greatness as a comedian is only equalled by his greatness of heart. In reply to his characteristically jocular challenge that "The Era," having been founded so far back in the mists of antiquity, cannot conceivably expect to be regarded as *really* up to date, we have extended him a cordial invitation to "Revise and bring it right up to the minute, as it were," in the two pages following according to his own pet views and theories.

His notions may be as picturesque and even as Lotingaesque as is the charming family portrait gallery with which they are embellished, but it will be understood that such views are not necessarily those of "The Era" in its more serious moments. But Lotinga is—well, Lotinga, and this is the Festive Season—and that's that!

BRAINS (AND SUCH LIKE).

By ERNIE LOTINGA.

THE fact that the Editor of this paper has asked me to write upon this all-important subject proves beyond doubt that my mental capabilities (for so long overlooked) have at last received their just recognition. There is really nothing like a real authority writing upon the matter, as he can so easily impart his lack of knowledge to others.

It was rather a sad coincidence that my father should have bought a vacuum cleaner on the very day that I was born. Not that it affected me mentally in any way, but my paternal parent would look upon it as a bad omen for my future, and nothing could ever convince him afterwards that I had been endowed with the average amount of brains by a kind and indulgent mother nature.

Whilst most of my uncles and aunts would gather round in an admiring group to tickle my little pink toes, or poke their forefingers into my yet toothless mouth, my father would shake his head sadly, look once more at the vacuum cleaner, and say: "I am afraid Ernest has no brains. All that he can ever hope to become is a Cabinet Minister or a comedian." Eventually I became the latter.

As I grew up I gradually began to prove the fallacy of my father's statement. At school I was quite brilliant; in fact, I once nearly took a prize for classics. Unfortunately, the master saw me taking it and I had to put it back again. Since then my interest in classics centres more round the Derby, the St. Leger, and the Two Thousand Guineas.

Mind you, it isn't always necessary to have brains to succeed in business. It depends upon the number of "mugs" you meet. The more "mugs"—the less brains required.

There are three varieties of brains. Ordinary brains, sheep's brains, and chilblains. The first is possessed by few, the second by many, and the last by most—in the winter-time.

The individual who comes under category number one is usually identified by his distinguished appearance. As a rule he is a poet, an actor, or an author. If his weakness is for writing verse, then he wears a superabundance of hair which is neither bobbed nor shingled. Also he will have a tendency for gazing at the sky and talking to himself in his efforts to find a suitable rhyme for "Billericay."

The actor generally wears a fur coat in the summer-time, and on his shirt cuffs you will often see his list of appointments, pencilled down at least a month or six weeks ago. The author is always found in a pensive mood—continually wrapped in thought, as this is the only garment he can get on credit as it costs nothing.

In one respect, however, they are all alike. They have no money. Perhaps, after all, it is a blessing in disguise, for if they had a goodly supply of "Fishers" in addition to their large ration of brains, they would have too much sense to spend it. Money, therefore, would not circulate—the result would be more unemployment and another General Election.

The man with the sheep's brains generally acts the goat, while the fellow with the chilblains seldom has a leg to stand on. There is only one man I know who really makes a good living by brains. And then, they are not his own. He sells them at tenpence a pound, and he happens to be my butcher.

Then, again, there is my one-time neighbour, Mr. Dowey. He hasn't used his brains for the last twelve months. But then there is some excuse for him. He's been dead for a year.

Of course, none of us can really say we have got brains, because we've never seen them. Nature is supposed to have given us all a fair share, but then it's just like a football coupon. Proof of sending is no proof of receipt. Things do get lost in transit, especially if they were despatched per the Southern Railway. But I have no fear where I myself am concerned. When the momentous question arises in Parliament: "Has Lotinga got brains?"—this article, this priceless gem of modern literature, should bear eloquent testimony of my 40-h.p. intellect.

[Photo by Foulsham and Banfield.

Mr. and Mrs. ERNEST LOTINGA and PAUL.

WHY THE LABOUR GOVERNMENT DIDN'T GET IN.

MANY reasons have been advanced for the failure of the Labour Government to remain in office. No two reasons are really the same, but there is only one man who *does* know why it happened. That man is Ernie Lotinga.

In preparing for the General Election they were guilty of a great omission, an omission which was destined to prove so fatal to their interests. They forgot about me.

I would choose to help me govern the country:—

Prime Minister ..... Ernie Lotinga
Chancellor of Exchequer .... E. Lotinga
Minister of Labour .....Ernest Lotinga
Minister for Housing ....Kathleen Barbor
Home Secretary .. Paul Barbor Lotinga
Attorney-General ..... Jimmy Josser
Lord Privy Seal ..... Myself

With such a group of brilliant statesmen to assist me it would be even obvious to a blind man that I would have the finest brains in the country to aid me in the task of launching the British Empire once more upon the sea of prosperity. (Loud Applause!)

The great advantage of such a Ministry is that there is no danger of there ever being a split in the Government, as I would always be sure of a majority. Then, again, what a saving of Ministerial salaries it would mean to the country. Instead of paying £5,000 a year to so many different individuals, all these separate amounts would go to one man—ME. What economy!

My first job would be to tackle unemployment. As the mention of this word may sound rather strange to most of us, I will explain what it really is. Unemployment is the sole occupation of those out of work.

I would arrange for dressing-rooms and a few other well-known places to be blown up so that they could be restored again to their former condition. This would find jobs for thousands, and with the timely help of a few earthquakes the unemployment problem would be solved immediately.

Take food. Of course, we will take it, but then think of the scandalous price we pay for it. Twelve-and-six a bottle and nothing returned on the empties. Then, again, look at meat. The cost of it keeps rising from day to day. It must be terrible for the working-man's widow to enter the butcher's shop and find an extra penny on her chops, another fourpence on her kidneys, and I shudder to think where she might find half-a-crown.

Now let us focus our attention upon the housing question. The problem immediately puts me in a "brown study," and that is the nearest one can get to the realisation of the home beautiful. It's got to be remedied somehow. It's a bit thick when you read in the paper that Professor Nastikoff, the eminent English composer, has written a new sonata in three flats while others haven't even got a dog kennel to sleep in.

Then there is the greatest bogey of all—Income Tax. Four-and-sixpence in the pound, and the more you earn the more you pay. That's where the catch comes in. There is no reduction on large quantities as you might expect at a Selfridge sale. Under a Lotinga Government, however, there would never be any Income Tax at all. And the reason for that is so simple. There wouldn't be any incomes.

Of course, while on the subject of finance, one wonders how England's floating debt can be reduced. But why reduce it? To abolish it entirely is much better. The best way to get rid of a floating debt is to tie a stone round it and sink it.

To prevent Members of Parliament falling asleep during a very exciting debate I would add a little variety to the proceedings. Upon entering the House every M.P. would be presented with a neatly-printed programme by my wife, Kathleen Barbor, acquainting them with a list of the full week's attractions at the House of Commons. This is what I mean:—

WESTMINSTER CIRCUS AND HIPPODROME.

Star Programme of Parliamentary Performers.
Twice nightly—6.30 and 9.0

No. 1....Overtures," by Russia.
No. 2....Jimmie Josser "Juggles" with the Housing (twice nightly).
No. 3....Ernie Lotinga "Recites" Poplar's Grievances.
No. 4....E. L. "Sings" the Praises of the Premier.
No. 5....Ernest Lotinga "Acts" on Behalf of the Unemployed and "Khaki."
No. 6....Kathleen Barbor Leads the Opposition a Fine "Dance."
No. 7....Paul Barbor Lotinga "Fiddles" About in General.
No. 8....God Save the King.

How such a thing could have happened is inexplicable. My name is always seen in large type on music-hall bills, but they must have thought me a militarist, because I appear in "Khaki" (twice nightly).

If only I had been their Leader. If only they would have made *me* Prime Minister. I can almost hear the foundations of the Empire rattling at the mere prospect of such a thing. And why not? There is no man more suited to choose a cabinet than I. My people used to be in the furniture line.

I cannot really understand why a Premier gets the "wind up" and feels blue when he is summoned to Buckingham Palace and entrusted with the task of forming a new Government. Let him come to me. I can supply him with Governments—all shapes and sizes—as I do a side-line in curiosities.

Now, my dear readers, I ask you: Has there ever been a Ministry in the annals of political history to beat Ernie Lotinga's Cabinet? Below I append a list of the Ministers

[Photo by S. Georges.

"SO LIKE HIS DADDY."

WHIPPED CREAMS.

Specially Manufactured by Ernie Lotinga.

CHARLIE CHAPLIN was recently married in secret at 5 a.m. in the morning. Evidently he wishes his marriage to be "screened."

Professor Krantz, a great authority on ancient music, declares that musicians are born, and not made. Perfectly true in my own case. When only three months old, I "played" on the floor, had "drums" in my ears, an "organ" in my nose, and now I have a "band" round my hat, and sometimes "notes" in my pocket.

A thief coolly entered an Austrian police-court recently, and removed a handsome clock hanging over the magistrate's chair. Which proves that he didn't wait to get "time," but he took it himself.

Mr. Mackintosh thinks that when it will rain it will improve business. He can't prophesy for toffee.

A football enthusiast recently wrote to a paper asking why men can't have wives like football coupons—one at home and four away.

The answer is obvious. If that is his "goal" then the law will demand a "penalty," and he may find himself in the "second division."

When Tom Gibbons was preparing for his recent fight with Bloomfield, the papers said he trained on ice-cream. Some comedians constantly train on "chestnuts."

London Society is wondering how a well-known builder and a famous author met unexpectedly upon a piece of waste land in the country. They both probably went there in search of "plots of stories."

Now that Christmas is here the annual flight of the Slate Club Secretaries has commenced. "Birds of prey" who seek a colder climate because their present surroundings have become too warm for them.

Marriage has often been described as a gamble—more so like a game of cards. If the husband comes home late the wife generally plays "poker," and if she has a "strong hand" her "deals" are painful.

Always be content with your lot—even if you haven't got a lot. Others may have less.

Where there's a will—there's a lawyer.

Never put off for to-morrow what you can do to-day—unless it's paying your income-tax!

On the other hand—you should put off to-day what you have to put on to-morrow—your pyjamas.

AND MANY OF 'EM.

Revised and Brought Up to Date (so to speak) — Established THE ERA 1837 — *With a few Introductory Remarks by St. John White.*

By ERNIE LOTINGA (himself).

WHY VARIETY WILL NEVER DIE.

N.B.—This is serious. P.S.—Thanks for the tip.—Ed.

VARIETY is the spice of life. That is a very old proverb, but how many members of the music-hall profession help to make it so?

A music hall differs from a theatre in a hundred-and-one various ways. Whereas the legitimate house of drama may proudly boast of the fact that its current attraction has already reached its 500th performance, and broadcasts the information in order to increase business, a variety hall has to rely upon its entire change of programme weekly if it desires to keep the patronage of those who come. The eight or nine turns who appear on the programme are expected to contribute their share towards the evening's entertainment in form and manner absolutely different from each other. It has to be variety in every sense of the word and not an obvious duplication of something which has already been done to death.

The motto of every variety performer should therefore be "Keep changing," but, unfortunately, it is not often observed.

Success, continual success, is generally responsible for a comedian's reluctance to change his repertoire as frequently as occasion demands. As soon as he becomes a "star," and he sees his name in large type—top of the bill—the spirit of enterprise seems to desert him. His vanity is greatly stimulated by the splended reception upon his appearance on the stage, to be followed at the close of the turn by thunderous rounds of applause. Agents and managers are constantly seeking his signature for contracts at a salary which keeps increasing most pleasantly, until the remuneration he receives, more often than not, exceeds his merits as a performer.

That is the time when he is paid on his commercial value and not for the entertainment he provides. To the average man in the street it seems amazing, almost scandalous that one individual should receive £500 per week for singing two or three songs twice nightly. But if the "star" is capable of drawing the crowds, and "capacity houses" are the result of his nightly appearance, then the management are rightly justified in paying such a huge sum, which comes back to them plus the profits—via the pay-box.

It is then that a performer sometimes embarks upon a very foolish policy. Because he may have ingrained himself in the affections of the music-hall public he thinks that it is the man alone, and not the material, which then counts. He begins to believe that he can do no wrong, and that "any old thing will do for the public." And he tries to prove the truth of his convictions.

At first there is no change in the public attitude towards him. He still remains the idol of the populace—the masses still flock to hear him, and the box-office takings pass all records. The resident manager rubs his hands together gleefully and believes that at £500 per week the "star" is a real bargain.

The people in front of the theatre hear him sing the same songs as the last time he was there, and because the tunes may be familiar he soon has the whole "house" joining in the chorus. So far, so good!

His third visit to the same music hall begins to see a change. The place may be crowded on the Monday night to welcome the favourite, and the audience settles down to hear something really new. But, alas, for human expectations. Perhaps only one new song—a colourable imitation of that which he had sung there previously, and the same old gags, only now much older. The people depart disappointed. The news soon gets round that this "star" has nothing new to offer, and the consequence is that for the rest of the week the girl in the pay-box finds no occasion to overwork herself in supplying the demand for tickets.

On his fourth appearance at that music hall things become even worse, and when compared with his first visit there it is perhaps discovered that the takings have dropped by nearly half.

The management then realises that this particular "star" no longer shines brightly—he has ceased to remain an attraction, and should he come there again he finds himself no longer top of the bill, but probably sharing the bottom position with a "turn" that is coming to the fore. He may fall even further from grace, until one day he wakes to see the terrible spectacle of his name, once so prominently displayed, wedged in with the "Wines and Spirits." In other words, he finds himself bracketed with "Bioscope—time permitting."

This is no exaggerated pen-picture of a "star's" downfall. It is truthfully illustrative of what has actually happened in many cases. Many a prominent comedian who was at the height of his fame ten or fifteen years ago has been lost in complete obscurity because he seldom troubled to enhance his reputation by procuring constantly fresh and varied material.

On the other hand, there are a goodly number of pro's who never tire of seeking and submitting original ideas for public approval.

No one can ever accuse me of constant repetition. I seldom, if ever, return to a music hall or theatre with the same show twice, unless, of course, it is so stipulated in my contract. It has always been an obsession with me to be seen as often as possible in something fresh and new, although, in my case, it would be excusable if I hung on to one thing as long as possible.

Whereas the usual single act "star" can entirely change his act, including songs, clothes, patter, gags, &c., at a purely nominal cost, I, on the other hand, when changing my show, am faced with enormous expense. My production has to play a whole evening through. It may consist of "umpteen" scenes, all of which have to be specially built and painted; dresses and clothes have to be provided; authors' fees have to be paid; composers remunerated; a special producer engaged, and, in addition to all these heavy preliminary expenses, I am faced every week with a large salary list of the number of artists who appear with me, as well as their travelling expenses. All this comes out of my pocket before I can see a penny profit for myself.

Nevertheless, I keep changing cheerfully, although it means an annual outlay of thousands of pounds, because I realise that it is the duty of every prominent "star" to do so if he wishes to keep faith with the public which has made him great. I am glad there are many others who help me in the crusade of "Keep changing," even if there are some drones amongst the workers. The public will appreciate us all the more for it as much as we appreciate the public, and that is why variety will never die. It is therefore up to all of us to imbue our profession with the spirit of immortality.

[Photo by Claude Harris, Ltd.

MISS KATHLEEN BARBOR.

(Continued from col. 5.)

of these newspaper men. First of all I shall insist upon every critic entering the theatre being chloroformed, and only roused to consciousness upon the band playing the final item—"God Save the King." By such means they will be prevented from seeing the bad points of a production, and they will consequently have to give a good report, otherwise their Editors will think that they have not been attending to their business.

Also every reporter will have to show a medical certificate to the effect that he does not suffer from dyspepsia, indigestion, or loss of appetite after meals. Many a good show has been condemned because the critic in front has been suffering from one of the above-mentioned complaints. For example, in the first act there might be a banqueting scene, and the mere sight of several people on the stage eating to their heart's content might at once bring on acute pains of indigestion, and he will stagger out convinced that the whole production is a "painful" one.

There is certainly some truth in the statement that there is "poison" in many a critic's pen, and the only hope of some of we poor comedians is that they may suck these pens some day in mistake for pencils.

MY AMERICAN TOUR.

SAY, guys, jest listen in. I guess it's Ernie Lotinga speaking of Noo Yark City. I'm kinder letting you have some reliable stable information about my success this side of the herring-pond. Gee-russlem, I've hit 'em hard—jest paralysed 'em. Every son of a gun out here. It seems they can't have enough of me, and I've got a hunch on that I'm some comedian. Attaboy. Atta-baby.

I ain't the kind of gink to issue free invitations for compliments, but on Broadway I was the latest thing in a riot, a cyclone, an earthquake. Bo—I guess when I cried quits on the first night I opened up at the Hippodrome there wasn't one brick left standing upon the other. I brought the house down with a loud bang. And, believe me, bo, I ain't the one to hand out dope unless I can substantiate the facts with the strongest proof. It's jest the truth—the modest truth of the purest George Washington variety. Got me?

Mind you, it wasn't easy. I had big opposition up against me. There was Coolidge with his election act trying to freeze me out and get all the applause, but I remained a hot favourite jest the same. Gee—hot wasn't the word. I was jest at boiling point, and every guy who shook hands with me after my success had to be treated for burns. I got top of the poll by the biggest majority ever, as the first Britisher to be elected as Amurrican President of Mirth. Can you beat it?

It ain't the easiest thing in the world to touch a Noo Yark audience. They don't give much away, but oh! boy, if I could jest have laid my claim on all the things they wanted to give me, I could have opened a general store that would have made Selfridge's in London look like a tiny stall on wheels.

"LOTINGA THE SECOND."

I felt kinder sorry for the turn that followed me. They wouldn't give him a hearing. Lucky he didn't have to speak. He was an acrobat.

The next night Hyam A. Nutcracker, the only live wire agent in the States, rolled in to see me. This smelt like business, business with a capital B, as I could see a contract peeping at me from his inside pocket.

"Bo, you're the real goods," opined the great Hyam.

"Glad you recognise the quality," I replied. I couldn't shake hands with him, as his cigar was in the way. In England I should have stood him a drink, but as whisky out here is considered "wet," I offered to stand him a dry shampoo.

"See here, no," continued the live wire, throwing a couple of wet halfcrowns on the floor, "don't mind doing a bit of overtime to-night?"

"I'm on, if the dollars will make the weight," Hyam."

Hyam assured me that they would.

"You will, then, I take it, deputise to-night?" he asked.

"Sure, kid," he answered.

Whereat the great Hyam was so delighted that he dropped another halfcrown.

"Where's the shanty, Hyam? Is it the Empire in Forty-fifth-street?" I asked.

"No, bo; you're quite out in your 'calkerlations.' It's jest a little way outside Noo Yark."

"Where?" I asked, my curiosity being now ninety-five in the shade.

"Los Angeles."

Waal, if anything caused me to need brandy I guess Hyam's answer jest made me long to be behind the counter of a big pub.

"Say, honey," I remarked, "I don't quite get you. I can't do Noo Yark and Los Angeles the same night. I'm a comedian—not an angel."

Whereat Hyam looked at me pityingly, and remarked: "I guess you've never sampled Amurrican locomotion."

I had. Years ago I was persuaded to enter a Ford car, which almost threatened to go.

"What's the tune of the dollars, Hyam?"

"Forty thousand."

The offer fair knocked me, and I had to take a count. "Say it again, Hyam?" I implored him. "It sounds beautiful."

"Forty thousand dollars, Ernie, and an extra allowance for chewing-gum."

"Look here, Hyam, you're making no mistake about it? I'm Ernie Lotinga—not Jack Dempsey."

"Is it a cinch, Ernie?" he asked.

"You bet!"

His cigar having smoked down almost to eighteen inches, we managed to shake hands on the bargain. Packing my grip, and singing "California, Here I Come," we jest beat it for the station, and got there as the choo-choo was tuning up.

Gee—it was some journey to Los Angeles. We did the distance in an hour, forty-nine minutes, and eighteen seconds and a-fifth. I ain't the kind of guy as likes leading a fast life, but travelling in that pullman was the fastest existence a man could have experienced. You can jest imagine the speed when I tell you that at one stage of the journey my hat flew off, and before it had reached the ground we were already in the next state.

We got to Los Angeles jest before ten o'clock. I kinder wish that a few directors of the Southern Railway would have been on that train. They might have been able to gather a few hints as to how one might be able to travel from London to Hastings in less than twelve hours.

California at last! God's own country, where roses always grow round the door and darkies are always "humming"—especially in hot weather.

I ain't going to talk about my success that night. I'm too modest for that kind of thing. But, believe me, bo, I repeated my Noo Yark success doubly so. They jest went crazy mad about me, and the Lunacy Commissioners never had such a busy time before. All the film stars wanted bits of me as a souvenir—in fact, I became almost as popular as any murderer could hope to be.

And then, when my goods had been delivered, I saw Hyam Q. Nutcracker approaching me with forty thousand dollars and the chewing-gum.

"Count 'em, bo. Count 'em," he cried.

My trembling hand was outstretched—I could almost touch them and then. Oh, Hell! —I WOKE UP!

MY RACING TIPS.

I MAKE a point of giving exclusive and really reliable stable information free gratis and for nothing or less than that.

All I ask in return is that when you bring your winnings home in a pantechnicon guarded by police that you will remember me and spare me a little commission. Shall we say 10 per cent.? Remember Ernie Lotinga, the workman's turf adviser — the punter's friend—the bookmaker's enemy. And now, gentlemen, open the sealed envelope, and you will find a yellow card with my wonderful system for picking winners. If they should already be disposed of, I am publishing my latest edition below:—

ERNIE LOTINGA'S RACING TIP.
(Copyright here, there, and everywhere.)

Horses to "Follow" .... Funeral Horses
Horses to "Watch" .... Rocking Horses
Horses to "Avoid" ..... Racehorses

MY 1925 BUDGET.

NOW that the end of another financial year is almost in sight, the hearts of housewives and harassed taxpayers will beat high with hope. Many will look forward with anxious anticipation to the next Budget to be introduced by the Chancellor of the Exchequer to reduce the cost of living.

I do not profess to be in a position to teach him his business, but I think no harm can be done by giving a few very helpful hints upon a matter of such national importance. Drawing up a Budget is no easy task. To please all parties is impossible, but the nearest attempt to perform such a miracle can only be made by introducing Ernie Lotinga's 1925 Budget.

As I do not intend to apply for copyright the Chancellor of the Exchequer is quite at liberty to "crib" a few ideas therefrom if he desires to become even more popular with the public. I will just close my eyes and modestly murmur "help yourself."

The High Cost of Loving.

This has always proved a constant source of worry to the young man who desires to get married. Considering that he has to keep paying for two when his salary may hardly allow him to keep half of one, courting, in his case, becomes a luxury, and I am therefore determined to lighten the burden which Cupid has placed upon his shoulders. To begin with, all loving couples would be exempted from paying admission to cinemas, unless, of course, they could prove they actually went to *see* the pictures.

Marriage licenses would become obtainable at sale price, and any man desirous of entering upon matrimony on a rather large scale, like his defunct Majesty, King Henry VIII, could obtain a season ticket at a very low cost.

Household Commodities.

All dairymen would be excused from paying water rates. Milk would then become much cheaper. Other food of various kinds, such as "Johnnie Walker," "Red Seal," and "White Label" should be reduced to 6d. per bottle, with 5½d. returnable on all empties. This would certainly open peoples' eyes a bit, although it might sometimes lead to temporary "blindness."

Pensions.

All jokes over 65 years of age should be entitled to a pension and exempted from further active service. For the same reason I would place a 50 per cent. tax on "chestnuts."

Safeguarding of Industries.

All imported jokes from America concerning Ford cars should be heavily taxed. They compete unfairly with the many numerous remarks of Mr. Justice Darling, which are, of course, purely of English manufacture.

Army Estimates.

I would reduce the Army, merely on grounds of economy. On the other hand, I would greatly encourage the birth rate, and offer prizes and diplomas to twins, triplets, sextettes, &c. By such means, should ever the national emergency arise, I would then be able to raise several regiments of "infant"-ry.

The Most Popular Item of All.

Free beer!

CRITICS (Confound 'em) and CRITICISMS.

THE critic can be justly described as the actor's executioner, and each time I see him in front I can almost hear the recital of the burial service over my performance.

A comedian is much worse off than a murderer. Whereas the latter is only hanged once during his lifetime, but a comedian is constantly executed upon the scaffold of public opinion.

Some critics imagine that unless they pass some disparaging remarks about a show they are not earning their money, and so they keep looking for faults. When they cannot find sufficient they imagine the rest.

The trouble is you never really know who the critic is who outs those nasty ones in, otherwise you might be able to give him a nasty one, too. He walks about in a number of disguises, and for all you know he might be the meek and mild-looking clergyman in the gallery, the local grave-digger in the pit, or the big, brawny navvy smoking his clay pipe in the stalls.

Anyhow, you know very well that he has been in to see the show when you look up the amusements column in the paper next morning. No two reports are the same, whereas, according to one scribe I may be hopeless, another may go into ecstasies over my performance, whilst a third, not wishing to commit himself, might have a little on me each way.

I have been the subject of many weird criticisms in my time, and only recently, when playing in Glasgow, a certain Press notice appeared to the effect that the best part of the show was the interval. I suppose the critic responsible for this report preferred his own performance at the bar—professional jealousy again.

Another opinion expressed about my work was not exactly so cruel but almost as heartless. It read as follows:—

"The current attraction this week at the Hippodrome is Ernie Lotinga in his new production. We are pleased to say that the seats are freshly upholstered and the system of ventilation perfect."

Of course, other reports have been quite flattering, but none ever took me so much by surprise as the one I am about to relate.

In a certain provincial town up North the Hippodrome and the Theatre are next door to each other, and on this occasion the attraction at the latter house of entertainment was a well-known opera company. Can you imagine my amazement when I read in the local paper a day or two later the following notice:—

"On Monday night 'Rigolette' was produced to a crowded house. Ernie Lotinga scored a splendid success with his fine tenor voice, and was rapturously encored."

Now although I have known myself for quite a number of years, I could not honestly say that I could command a penny for my singing unless it was in the form of "hush" money. The only "singer" we have at home is a sewing machine. Can you, therefore, picture my surprise when I read the critic's report. I rubbed my eyes to make sure that my vision was not playing me tricks—pinched myself (but not very hard) to ascertain if I was awake, and then looked in the mirror and murmured "Caruso, is it thou?"

I cleared my throat, gave a preliminary cough, and tried to convince myself that the critic's discovery was well founded. I endeavoured to go up the scales. With the aid of a ladder I might have succeeded. As it happened, I safely negotiated the first few notes when my voice skidded rather dangerously at the fifth hole, and, finally, I almost drowned myself on the high C.

After this narrow escape I could only come to the conclusion that the critic in question was a man easily pleased. At any rate, I thought I would pay a visit to the newspaper

"JUST PAUL."

office and get an explanation of the mystery. When I arrived there and introduced myself to the Editor, I found the latter full of apologies and regrets. He told me the extraordinary mistake had arisen through the names of the performers at the Hippodrome and the Theatre Royal getting somewhat mixed together, consequently I was described as a wonderful operatic tenor and the singer credited with being the funniest comedian in baggy trousers and large eyebrows. He must have felt flattered.

Some day I hope to form a Comedians' Protection Society against the vitriolic attacks

(Continued at foot of cols. 1 and 2.)

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15 FUR COATS AND WRAPS, in Seal Dyed Musquash and Skunk, Persian Lamb and Squirrel, etc., of which sketch, in Sable Dyed Marmot worked in continuous strands, is an example. Original Price, 79 Gns. SALE PRICE, **59 Gns.**

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DEBENHAM & FREEBODY

PROVINCIAL PANTOMIMES.

"JACK AND THE BEANSTALK" AT BIRMINGHAM.

Jay Laurier, a quaint, whimsical simpleton, as the King's Major-Domo; Miss Clarice Mayne making a debonair principal boy; then Dick Tubb, in his peculiar rôle of a dame coquette in tight skirts; and Miss Molly Milne appearing as a delightful Princess Sylvia—these four form the mainstay of the Birmingham Theatre Royal pantomime, "Jack and the Beanstalk," which opened for a three months' run on Boxing Day. There was, it should be recoreded for the sake of theatrical history, a dress rehearsal performance on Christmas Eve, in commemoration of the 150th anniversary of the theatre. The show was organised in aid of the principal hospitals, and with the best seats being sold at an enhanced figure, over £2,500 was realised. Sir Frank Benson spoke the prologue covering that long period. As usual, a proportion of the hospitals' staffs and those interested in their management and support, were present, and the Lord Mayor occupied one of the boxes, two of which produced 100 guineas each. It is fourteen years since the same story was enacted at the Royal, and there are now certain revisions which bring it topically up to date. The book is by Mr. J. James Hewson, with lyrics by Messrs. Clifford Harris, Valentine and Tom H. Townson. The music is composed, selected, and arranged by Mr. Harry Rushworth, the musical director of the theatre, and provides a pleasurable atmosphere, which is eminently fitting to the various scenes.

Briefly, the version of this old tale is that Dame Trot, the dismissed cook of the King—she put vinegar in his custard instead of his mustard—is in severe financial straits. The King is keen on his rents, and after much manœuvring and fun, places the bailiff in possession. Of course, the handsome Jack, son of the Dame, is in love with the Princess, who has "my day out" in the charming village of Arcadee quite anonymously, and therefore more agreeably. The King's daughter returns Jack's affection. However, the Giant's henchmen seize her, and the chief part of the plot is concerned with how to effect her rescue. This is done by Jack, who, like a true St. George, slays the monster, and is acclaimed by his pantomime majesty as a truly worthy son-in-law.

How much of the comedy is due to Jay Laurier's own originality one has nothing to guide one, except his distinctive style, which gives the pantomime its hall mark. As the cheerful and guileless humorist he scored a distinct success. Nothing stamped his unforced effects better than the amusing manner in which he induced an upper class audience to sing the "Bye-Bye Blues" song, so often a laboured persuasion, but not so in this case. Jay Laurier radiated happiness and laughter not only by what he did, but by what he omitted. Those eloquent pauses, with his thinking cap on, set the audience rocking. As a peacemaking interpreter between two quarrelsome folk of different speech he was splendidly funny. His duet with the principal boy, "Get Up On the Puff-puf" was entertainingly given; while Miss Mayne's individual contributions were made with her customary expressive style, including the Kissing and Fairy Tale songs, and the Kentucky ditty. The principal boy seemed to gather in attractiveness as the performance proceeded, and a word of praise must be said of her scintillating silvery steel-like warrior garb, in which she forces the guarded gates of the giant's palace; this was a brilliant scene.

To fill in a gap regarding the story, it should be explained that Dame Trot is possessed of a faithful cow, who delivers the goods wherewith the widow tries to pay her way. Poverty necessitates the sale of this same Jessie, but happily a good fairy obtains the beast—ridiculed by farmers as she stands in the cattle market—for a bag of gold. When it is found that the gold coins are actually beans, much chagrin follows: hence the Dame petulantly tosses the apparently worthless seeds away. But up grows some giant beanstalks, giving access to the Giant's Castle, a fantasy which provides a work of art and ingenuity in stagery, and allows room for a sort of elfin bean ballet, which is one of the principal features of the performance. There are diminutive figures as scarlet runners, others as graceful bean blossoms who look like ivory orchids, and yet more who appear as fuchsias; all of whom, under soft lights, with the greenery as background, form an unusual picture.

In charming May Day contrast is the Arcadee village perspective, and even the Dame's backyard view is both rurally pleasing and sunny. The Cattle Market should really be termed Noah's Ark. It is a clever and novel scene, in which an original ensemble is shown. A squad of human marionette soldiers of the eighteenth century appear from a central ark; they perform sundry drill evolutions, obviously to the delight of the audience.

There is no gainsaying that Dick Tubb makes a decided hit. Dame Trot is exceedingly familiar; she addresses the comic monarch as Kingie, and participates in the amusing and not overdone gags with the desired results. In addition, Dick Tubb sings the popular missing dog song with an individual touch, and gives a topical ditty with entertaining effect. In the principal girl the pantomime finds a dainty lady, both in song and dance. Miss Molly Milne gains favour from the moment she starts singing: "What'll I Do?" "May Be," and "I've Been Looking for a Boy Like You," are among the items listened to with undeniable pleasure from a typical pantomime heroine. The duet with Clarice Mayne, "Why Do I Do Just As You Say?" was charmingly rendered, too. The Giant's Library furnishes the principal boy with an opportunity to relate in song several reminiscscenes of childhood tales. It also allows the device to be worked of producing a troupe of fairy characters from the pages of the bulky tomes themselves. This is an unexpected and most popular novelty. On a level with Arcadee is the scene resembling an eastern fruit garden, in which there is enacted a dress revue, including coaches, gollywogs, Watteau ladies, and girls who might be from the "Arabian Nights," clad in gold tissue, with ribboned hoops.

Foremost for her vocal efforts, notably in "Under the Greenwood," is Miss Emmelyn Walter, a mezzo-soprano, who, as the Fairy Hyacinth, is dazzlingly draped in silver sheaf, and whose diction is worth hearing for its modulation. Then Miss Margot St. Leger dances so captivatingly, and with such admirable abandon and grace of arm movement, that one wishes to see more of her. Her mask dance before the giant—whose minions embrace a group of demons and hunchbacks, who give a weird dancing ensemble, was a striking exhibition. Fee-Fo-Fum, the giant, was well played by Mr. Raymond Wood, and Mr. Arthur Conquest made of King Gerald XXX. a regular musical comedy ruler. As Jessie, the cow, the Brothers Brooks step-danced and posed amusingly, and the giant's henchmen, Messrs. Leslie James and Victor Fairley, appeared a ruthless pair. As a chorus, the numerous maids danced splendidly, and were strikingly dressed and redressed. For a picturesque setting the Aracadee scene was perfectly charming: some of the maidens wore biscuit, pink, and mauve, and others ivory cream overdresses, with a slit centre, showing similar variegated horizontal colourings, the style giving a suggestion of shepherdesses or dairymaids on semi-modern lines.

As producer, Mr. Philip Rodway (managing director) has provided a very attractive pantomime. Messrs. Marc Henri and W. R. Young are again partly responsible for the scenery, assisted by Messrs. Philip Howden and Conrad Tritschler. Mr. J. W. Johnson is musical director, and Mr. Frank Dix, junr., the stage-manager.

Practically the only obviously extraneous item is the character impersonations by the principal boy of Maidie Scott and Ella Shields. Jay Laurier allows himself to be a comic failure in thus collaborating with her during an attempt to place the watchful Giant on a false scent. But Jay Laurier and his pet pig are a sheer delight. The pantomime would be incomplete without the spirited and well-trained chorus, whose snap and dancing ability is made all the more agreeable by their varied dressing.

"CINDERELLA" AT BIRMINGHAM.

"Cinderella" will appeal to the Alexandra Theatre audiences at Birmingham, not only on account of its connected story and agreeably introduced comedy, but because of its gorgeous setting. The production, supervised by Mr. Leon Salberg, is fully up to traditional standards at this popular Birmingham house. One might justly go further and declare that no better pantomime, certainly dealing with the same story, has been witnessed here, which is saying much. A zestful performance and a merry one is demanded by Alexandra patrons, and here they enjoy it almost to the point of excess. The story is introduced in becoming fashion and grips interest. It is a nursery scene, during which fairy tales are discussed. Then darkness comes, mysterious movements follow, and lo and behold, Cinderella and the rest appear in an enchanted wood—as soon as light returns. It is at once a pantomime for children and grown-ups, and the Alexandra does not make the mistake of closuring its grand spectacles too soon for the juvenile eye.

Among the foremost of the picturesque scenes is the Fairy Dell, which is a transformation from the humble kitchen whence Cinderella becomes a lady of quality. Decked in fine robes, she has a fine magic coach also; it is all aglow and drawn by four cream-coloured ponies, smart as racehorses, and quietly confident of their importance in the world of pantomime. Woodland flowers peep out in the dim light growing brighter. There follows a radiant ballet, in which flowers and insect denizens, with elfs and brownies, are represented with dazzling brilliance and kaleidoscopic colour. Not a shade of colour jarred; it was a triumph of artistry. In striking contrast was the ballroom, a definite conception in gold, silver and black, made even more striking by the scarlet chorus. This was quite memorable. In addition, another pleasing effort was the wedding reception sports finale. This produced an exhibition of dresses which might make any costumier green with envy. The harlequinade at the end of the first half was extremely well done.

The cast is a strong one. Miss Nellie Wigley has the voice for a principal boy, and the presence and figure to make an ideal pantomime Prince Charming. "California" and "The Waters of Killarney" were among her most tuneful numbers. The Cinderella of Miss Rona Ray is perfect. With wonderful simplicity and charm, the essence of naivette, she touches the heart. Her acting is a study, and completes the representation. She dances delightfully, and sings pleasantly, with an appeal and a voice better by far than the average. "What'll I Do?" is one of her captivatingly rendered songs. In Miss Sonia Seal is an engaging Dandini, who sings admirably "I Wonder What's Become of Sally?" and the Kentucky song. Also among the ladies Miss Therese Mills is a sweet and cultured vocalist as the Fairy Godmother.

To secure that rising comedian, Mr. Sandy Powell, as principal comic is a feather in the hat of the management. As Buttons he was agreeably confidential, and obtained his results without noticeable effort. A quiet and naïve manner, allied with the gift of being surprised, effected many a laugh, while his songs and dancing were quite a feature. The Baron of Mr. Frank Lorden was a ripe study, impecunious and likeable. The Ugly Sisters, as portrayed by the Brothers Obo, were sufficiently overbearing, but atoned for their hardness of heart by giving splendid support to Sandy Powell in some robust comedy so rightly dear to the hearts of many Alexandra Theatregoers. Then there is the Boganny Troupe of acrobats, which add variety and fun to the production. Nor should one omit Miss Rene Roberts and Rosemary Archer, whose success of last year was repeated, the former especially being a very live wire, and graceful at that. Specialities were introduced by the Alexandra Juveniles, including some captivating dancing; while the chorus sang with spirit, danced with precision, and had the additional attraction of being wonderfully dressed. Without these two troupes much would be missed. Mr. Reg. Cooper again presents a capital book, and also delivers the goods in the scenery. As musical director and producer, Mr. David Cochrane should be satisfied with his dual work. The Bank Holiday audiences evidently were. Among the most popular ditties sung were "When Lights are Low" and "Put Away a Little Ray of Sunshine."

"CINDERELLA" AT EDINBURGH.

Mr. Cruickshank has chosen the ever-popular story of "Cinderella and the Glass Slipper," from R. C. Perrault's Fairy Tales, for the groundwork of the pantomime at the King's Theatre, Edinburgh, this season, and a happier selection could not have been made. The subject lends itself to all—spectacular effect, humour, and melody—that tends towards the success of a Christmas play. Children love the story, and their elders find a pleasure in recalling memories of early days in the enjoyment of seeing the old familiar tale unfolded on the stage once more. The writer of the present dramatic version has kept very faithfully to the plot, and he has taken full advantage of the variety of the story both to please the eye and enchant the ear. The scenic artists have employed their gifts to surpassing advantage in such beautiful pictures as The Enchanted Lake, with its eighteen tons of real water, and with diving belles disappearing beneath the surface; in the pretty Nursery Rhyming scene, and, of course, in the scene in which Cinderella starts for the ball. These lovely effects were greeted on the opening night—Monday, Dec. 22—with round after round of applause. The management have been fortunate in gathering together a company of great excellence. The title-rôle is played by a young Edinburgh actress, Miss Flo Hunter, who adds to the charm of youth a graceful style of acting and a voice which shows careful training. There was a touch of pathos in Miss Hunter's acting in the kitchen scene, and throughout her business spoke of the earnest student of her art. Her singing of two haunting songs, "Dream Daddy" and "Just For a While" was marked by singular powers of expression, and justly earned the plaudits of the audience. Miss Marie Brayman, as the Prince, gave evidence of distinct acting ability, and bore herself in a right royal manner, imparting brightness and vivacity to her scenes. Her rendering of "California" and "Say It with a Ukulele" were two of the hits of the evening. Miss Katie Kay's impersonation of Dandini was a very delightful bit of work. The saucy, engaging Courtier was hit off with many apt pieces of business, and she sang herself into the hearts of her audience with happy renderings of "I Wonder What's Become of Sally?" and "You're in Kentucky, Sure as You're Born." Mr. Will Hay, in the part of the Baron, proves himself to be a comedian of undoubted qualifications. His lines were spoken in the true spirit of burlesque humour, and his singing was the essence of comicality. In the "Saveloy Banana Band" and "Riley's Cowshed" he had two undoubted successes. The Buttons of Mr. Tom Cable is another clever performance, alike in acting and singing, and Messrs. Frank and Albert, in the parts of the Broker's Men, are a lively couple, whose dancing—particularly the travesty of a Russian ballet—is exceedingly well done. The Ugly Sisters, in the hands of Miss Marjorie Sutherland and Mr. Harry Farrow, are also two droll actors. Especial recognition is due to Mr. Herbert Cameron for his impersonation of the Demon Malice. The Twelve Hudson Girls, who were so highly popular last year, are re-engaged, and their exhilarating dances call forth a storm of applause at every appearance they make. Mr. H. Roxbury deserves especial recognition for the completely satisfactory manner in which he has produced the pantomime.

"DICK WHITTINGTON" AT EDINBURGH.

Mr. Fred Collins, in deference to the wishes of habitués of the Theatre Royal, Edinburgh, has decided to have two shows each evening during the run of the pantomime. The curtain rose on the first production of "Dick Whittington" on Monday night, Dec. 22, in the presence of a large audience. The pantomime is in ten scenes, which afford scope for the painter's art, and the opportunity has been taken to present a series of bright and sparkling spectacles. Mr. Collins has been very happy in the choice of his cast. The name-part is played with distinction by Miss Dorothy Langley, who makes an ideal Dick. Prepossessing in appearance, with a figure that lends itself to the boyish dresses, Miss Langley acts with great dash and vigour, and sings with effect. Miss Doris Gaskell as Alice steps at once into the favour of the audience. She gives an impersonation of much grace and charm, and sings with much expression. Two of her numbers, "Sahara" and "The Golden West," were admirably rendered and loudly applauded. Mr. Bert Bendon is an able comedian, whose drolleries in the character of Idle Jack caused much laughter. The scenes in which he figures—and he is seldom absent from the stage—were highly successful, and well deserved the hearty recognition which they obtained. Mr. Leslie Barker, as the Prince of Morocco, is another favourite. The part of the dusky potentate is filled in with many good touches, and he sings several "Coon" songs in happy vein. Mr. Alec Foster acts the part of Captain Benbow, and his humorous method speaks well for the dramatic influence of the school at which he received his education. Mr. Fred Anderson is a very amusing Dame Betsy; Mr. Joe Pauly as the Cat provides a good deal of merriment; Mr. Gilbert Lees was an excellent Fitzwarren, and Rich and Ramsay are two capital comedians. The Eight Ritchie Girls and the Twelve Court Juveniles are likewise attractive features, and the speciality dances of Miss Rita Mercer are delightful.

"ALADDIN" AT LIVERPOOL.

Mr. W. W. Kelly, in his characteristically thorough manner, has provided his patrons with a pantomime that is already being talked about in Liverpool.

"Aladdin," arranged by Summers Brown and Dott, and perfectly rehearsed by Mr. Lewis Leslie, will certainly maintain the traditions of the Shakespeare for Christmas annuals. A spirit of merriment runs throughout it, novelties of an exceedingly attractive kind are introduced, and the staging and dresses are in keeping with the general excellence. On Boxing Day two packed audiences gave the show a fine send off.

The story is closely followed, but there is an added feature of a cat, splendidly impersonated by Laurie Mellin, whose contortions are the most remarkable ever seen on a stage. That character will help towards success. Among the principal scenes that of the Market Place, Pekin, is very neatly arranged, while the Enchanted Cave looks what it represents. Another pretty picture is the final Garden of Chrysanthemums.

The company engaged is an all-round good one. Bruce Green as Dame is the life and soul of the production, and he certainly got hold of his audience on his initial appearance. In every way he showed himself a perfect fun-maker, and everybody hugely enjoyed his eccentricities. Among the chief ditties which he sang with gusto were "I Love Kids," accompanied by a string of little ones, "A Proposal by Letter," and "Our House Will Be All Right When They Pull It Down and Put It Up Again," the last-named being joined in by the audience. Miss Lorna Ray as Aladdin did excellently, among her several numbers which she rendered in stirring style being "Shanghai" and "Dixie." Winifred Griffiths looked pretty as the Princess, her best songs including "Sunshine for Me." Reni and Ray, as comedians, went through a clever acrobatic turn, and Vernon Kingsley was an imposing Emperor. The last-named, possessed of a fine baritone voice, gave "Somewhere in Sahara." Bruce Green, Vernon Kingsley, Lorna Ray and Winifred Griffiths had a very amusing quartet, "Eh, Dearie Me"; the Dame and the principal boy gave "Puff-puff," while Messrs. Green, Rashley and Kingsley presented "It Ain't Gonna Rain No Mo'," into which they introduced some topical items. "Pasadena" was effectively sung by the chorus of pretty girls, while making graceful evolutions over the stage. Rex Rashley, as Wishee Washee, earned well-deserved recognition; G. B. Zanetto, as Abanazar, introduced some clever juggling, and Madame Jeanette's Twelve Juvenile Dancers gave a very pretty turn as tin soldiers.

The wonderful electrical act by the Mazdens proved an item of immense interest, and it will certainly be talked about. On a darkened stage we have introduced a dancing star fairy butterfly, picked out with electric lights; then comes a big head which eats up everything from the table, including the dishes and cloth, followed by little incandescent bears, fiery cats, and an immense duck, which lays an egg, from which jumps a fiery little dancing gosling. It is a really remarkable interlude, which not only pleases the children, but earns the admiration of the grown-ups for the cleverness of the manipulation of the luminous toys. There are other introductions into the pantomime which add greatly to the interest, such as the quick transformation of a wringing machine into a piano, on which the Dame shows her skill. Other principal characters are Henry Wye (Slave of the Lamp), Sybil Romaine (Genie of the Ring), Frank Litchfield, junr. (Grand Vizier), and May Barrie (Pekoe).

"PUSS IN BOOTS" AT LIVERPOOL.

The Wylie-Tate "Puss in Boots" at the Liverpool Olympia possesses all the best ingredients for the making of a successful pantomime—gorgeous scenes on a big scale, picturesque costumes and dresses, a first-class company, and lots of fun. Its reception on the opening night was so cordial that there is little doubt it will prove one of the most attractive Christmas shows at present in Liverpool.

Foremost in the company is Billy Merson, who starts off by representing a cat, in which rôle he causes shouts of laughter, and afterwards keeps the ball rolling when he assumes his proper rôle of comedian, among the characters he assumes being that of a Russian dancer from Ashby-de-la-Zouch, a comic opera soldier, and a little girl. Mona Vivian as principal boy, danced and sang to everybody's delight, and was highly successful with her songs, among which were "Sure As You're Born" and "California." G. H. Melvin, as the Dame Queen, was of great assistance in creating fun, and he certainly maintained his reputation as a resourceful comedian and capital dancer. James Craig is also to be mentioned for his exceedingly funny King Sollum. Susie Belmore pleased greatly as the principal girl, and sang well "Somebody Loves Me, I Wonder Why?" and "In Grandma's Day."

Reginald Crompton was a finished Ogre, Miss Margot Tomlins was a charming Fairy, and the Phil Rallis Duo were capital knockabouts, who afforded much enjoyment.

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THEATRICAL ENTERPRISE IN 1925.

EVEN the pessimist must admit that the New Year opens with much brighter prospects than those of a twelvemonth ago. Assisted by the weather, business has improved considerably and has given to theatrical and variety managements alike a confidence which will be reflected in the coming year. Fuller scope will be afforded for entertainment enterprise, and experiments that will be watched with interest are already on the way.

New Year Developments.

The most formidable undertaking in London is that of the new Capitol Theatre, which is being erected at the corner of the Haymarket and Jermyn-street by SIR WALTER GIBBONS. The theatre is only part of an immense building which will have a restaurant and two ballrooms, and is valued at £370,000. The new playhouse, which will accommodate 2,000 seated, is singular in the fact that it is situated on the first floor, and one of several new features is that by pressing a button the orchestra can be elevated to the level of the stage. The tenants will be MESSRS. JOSEPH and ALBERT CLAVERING, the film magnates, who will open it first as a cinema.

An ambitious project is credited to MR. J. T. GREIN and MISS ALICE FRIEDMAN, who propose to establish, possibly at the Regent early in the year, a Renaissance Theatre, at which the works of the Elizabethan and Restoration dramatists will be presented, with occasional pieces by foreign playwrights. The new Q Theatre at Kew is already an established fact, and its opening on Boxing Day with "The Young Person in Pink," with MISS SYDNEY FAIRBROTHER in her original part, had an enthusiastic send-off which is an excellent augury of success.

Perhaps the most intriguing experiment is that at the Garrick, where six o'clock performances started on Christmas Eve with "Six Cylinder Love." The theatre is thus on several days of the week used for three separate performances—afternoon and night for "The Rat" and at six o'clock for "Six Cylinder Love."

A "certain liveliness" is also observable in the provinces. March next or thereabouts will see the opening of the Liverpool Empire, which is claimed to be the largest variety theatre in the Kingdom. It will have only two tiers, but they will be of extraordinary dimensions. The appointments will be on the most up-to-date lines, and each dressing-room will be served with a lift. Tidings of comfort and joy to the Great Unacted are offered at Cardiff, which is to be allotted the honour of establishing a "try-out" theatre. It will be opened by Mr. Grenville Collins, and pieces by new authors will be put on with every facility for being properly tested, successes being brought to London in due course.

Provincial Activities.

There is one discordant note in the promise of the New Year. It is reported that the Crown Commissioners intend to prohibit the erection of theatres in Regent-street on the ground that they would interfere with the scheme for making the thoroughfare the finest shopping centre in the world. It is a fantastic contention, against which many arguments could be formulated. Not the least is that a theatre always attracts business to its immediate neighbourhood, as has been proved over and over again. A shopping centre, moreover, should be representative of all trades, and surely the sale of plays and variety acts to the grown-ups is just as much a commercial proposition as the disposal of toys to the children. The ban refers particularly to the two sites 90a and 90b Regent-street, which, if occupied by a place of amusement, it is asserted, would break the curve of the quadrant and mar the effect of the shop fronts. The Commissioners evidently overlook the fact that theatres all over the country generally improve the appearance of the road in which they are placed, and have frontages fit to rank with the most imposing.

Theatreland, fortunately, can afford to be independent of any particular thoroughfare, but the fact that it is extending further west indicates the growth of the playgoing public. Thirty theatres are open in the West End with dramatic programmes, many of them giving two performances daily, so that despondency with regard to the drama at this moment is inexcusable. Shakespeare is enthroned at the National Theatre as well as at the Old Vic., and the quality of the plays presented everywhere is well up to the average. Though it may not be roses all the way for the British theatre in the coming year, its path will inevitably be more pleasant than in the immediate past, and in this belief we may be permitted with confidence to wish our readers a happy and prosperous New Year.

WHY I LIKE THE PART OF PRINCIPAL BOY.

By DOROTHY WARD.

One of my first pantomimes was Mr. Robert Courtneidge's "Cinderella," at the King's Theatre, Edinburgh. I was engaged as the second boy. Miss Phyllis Dare was the principal girl.

I remember very well how, with many pads and much assistance in an endeavour to make me look large enough for the part, I was eventually given the rôle of principal boy, the part I had been understudying. You see, I was very young and was not fully developed for so important a character as the principal boy. That was about 16 years ago.

And every Christmas since I have been principal boy in pantomime. I have played in several first-class theatres in Great Britain, and this is my second pantomime at the London Hippodrome. I think, in fact, that, so far as my age is concerned, no other woman has had the same amount of experience as principal boy as I have.

I like the part of principal boy because it is a different type of character from that I am accustomed to do in any other part of the year. It is a light sort of character upon which an artist depends more or less upon personality more than that of material. Pantomime is written for the light-hearted; it does not lend itself to serious acting and singing. Provided one can interest the elder folk and charm the children there is little more work to do.

Of course, I like musical comedy better than anything else. Quite half of my stage career has been spent under the management of George Edwardes, Seymour Hicks, and Robert Courtneidge.

At one time the principal boy was dressed in a hard type, a mannish type of costume, and managements usually chose for the part ladies of the largest figure. That day, I think, has passed, and now producers look for someone more dainty and refined—ladies not necessarily boyish so long as they are pretty and appeal to the children as a fairy prince. I hope I am not misunderstood by what I mean; I am not speaking personally.

My career has been varied. I have played in Barrie, in pantomime, revue, musical comedy, and light opera. Shakespeare and emotional drama are the only two things I have not been in, and to play in emotional drama is my one great ambition.

There has been a great amount of discussion about music hall artists' salaries. My opinion on this matter is short. I think managements should pay good salaries to the artists who "draw." Managements must always know whether an artist is an attraction or not. Those who bring the people into the theatre are worth all the money they are paid. This is the case with pantomime artists as well as with artists in other branches of the profession.

[Photo, Foulsham and Banfield.

Shaun Glenville and I have been eight years with Wylie and Tate's pantomimes, and every pantomime in which we have been has been a great success. I presume that is why Mr. Wylie asked us to join his present production at the London Hippodrome. I think Mr. Julian Wylie is marvellous. He is the greatest producer I have known, for he does not limit himself to any particular form of entertainment. He produces pantomime, revue, and dramatic productions. There is no one to equal him.

One of my great joys in playing in this pantomime is my association with Miss Isobel Elsom. This is the first time she has appeared in pantomime, and it is a pleasure and a privilege to play with someone who makes pantomime lines sound as if they had some meaning.

"DICK WHITTINGTON."

At the New Oxford.

"Dick Whittington and His Cat" have returned again, but this time the scenes of their adventures are enacted at the New Oxford Theatre, where Mr. Charles Gulliver presents Mr. Albert de Courville's picturesque version of the legend, with music specially composed by Mr. Frederick Chappelle. It proves to be a spectacular and richly humorous pantomime, with a master of mirth in Mr. Wilkie Bard, who, as Idle Jack, causes the building to vibrate with happy laughter. Indefatigable funmakers, of course, are the famous Egbert Brothers, Seth and Albert, who, with their diverting specialities, manage to pass themselves on the gallant Captain of the "Civet" (Miss Phyllis Heryet) as bo'sun and mate, having actually no knowledge of nautical matters, other than the power to resist the mal-de-mer which afflicts the luckless Idle Jack with devastating results. Then there is Mr. Fred Whittaker as the Cat, the most subtle, and supple, feline that ever undertook the extermination of the monster rodents which, happily, appear to be Morocco's exclusive feature. Yet another very able laughter-maker is Mr. Douglas Byng, who made strong men weep and weak women shriek with his restrained interpretation of the "dame," Eliza, the mother of Idle Jack.

The first act is divided into eight scenes, of which the most important are those in Cheapside, Fitzwarren's Stores, on Highgate Hill, and in Foxglove Dell, where Miss Marie Douglas as Fairy Bowbell charmingly sings "Red Moon," and Miss Derra de Moroda, most attractive of ballerinas, appears as Orange Blossom, with a corps-de-ballet, and does a truly delightful dance, concluding with a living bouquet of flowers as a grand finale.

In the second act we are introduced to the familiar Wapping Old Stairs, where we find all our old friends, nautical and otherwise, engaging to go aboard the "Civet" by some means or other, and in any capacity that occurs to them. In this scene Miss Phyllis Heryet, as the Captain, has one of the most successful numbers in the show, "All the Girls Love a Sailor," in which she was several times encored for her graceful and spirited dancing. Here, too, Mr. Wilkie Bard has a great number, which he renders in his own inimitable manner, "Ida," which he induces the audience to sing, and Mr. Douglas Byng, as Eliza, introduces an amusing parody of "Chili Bom-Bom." By such pleasant ways we reach the deck of the "Civet," where we find Miss Heryet in her element as the skipper, but Mr. Bard, in the throes of seasickness, suffers nobly to amuse others. He is restored to something like his old independence with several drops from a flask, when he is able to survey the similar sufferings of the Cat with sympathetic equanimity. Miss Mabel Greene, a handsome, virile Dick Whittington, who is seen and heard to great advantage all through, at this stage establishes his innocence in the little matter of larceny which was previously engineered in Fitzwarren's Stores, and Idle Jack, faced with the prospect of prison or worse as soon as as they reach shore, proceeds to sink the ship with a corkscrew or the first thing to hand.

Thus do the survivors come to the Shores of Morocco, where Mr. Roy Emerton as the Emperor sings "Sahara" in impressive style, and Miss Mabel Greene renders "Follow the Swallow" with charm and vivacity. This personality serves to introduce the Twelve Pantomites, several of whom do little speciality numbers of their own in a very remarkable way. Then to the Emperor's Palace, where Mr. Wilkie Bard goes to great lengths to rescue a maiden in distress, and, finally, on discovering her to be Eliza, goes to equal trouble to restore her to that state, and Miss Derra de Moroda makes another welcome appearance with a comely troupe of "Zouave" girls, who do a most effective cloak dance. Finally, of course, we have the grand Reception at the Crystal Guild Hall, where everyone is seen at their best and all things come to a happy conclusion.

Mr. Wilkie Bard is the chief mainstay of the whole cheery production,

(Continued at foot of next col.)

"THE FORTY THIEVES."

At the Lyceum.

The Lyceum pantomime has become one of the institutions of the Christmas holiday season in London, and it is well that Messrs. Walter and Frederick Melville never disappoint the patrons, either the boys and girls, or the grown-ups, with the Yuletide production at their historic theatre. The partners year after year take good care that expectation, however high, should be more than realised, and this assertion certainly applies to the pantomime of "The Forty Thieves," written by Leedham Bantock, with music by Guy Jones, the first performance of which was given on the afternoon of the 24th inst.

The conditions which ensure success, namely, a first-class pantomime company, a choice selection of the most popular songs of the day, and last but by no means least in importance, scenic splendour, have all been complied with, and in the production as a whole not a weak spot can be detected. All the bright, picturesque features of an Eastern city satisfy the artistic eye in the Market Place, Bagdad, while the last scene of the first part is a brilliant revelation of the treasures of the robbers' magic cave, in a series of striking tableaux, and concluding with a charming fairy ballet arranged by Miss Euphan MacLaren, with special dances by Miss Mollie Seton, Miss Betty Oliver, Miss Evelyn de Montfort, Miss Connie Wilde, Mr. Leon Kellaway, and Baby Love, a clever little girl dancer, who had a specially cordial reception. The Lottie Stone Troupe and auxiliaries also gave valuable assistance. The dancing was of the kind we are accustomed to in Lyceum Christmas productions.

Mr. Stan. Paskin was an excellent representative of Ali Baba, the woodcutter, playing the part with a quiet humour that was just as effective as more demonstrative methods. Mr. Albert Letine made the very most of his opportunities as Cogia, getting every bit of fun possible out of the dame rôle. Mr. George Jackley, well known to Lyceum audiences, worked hard and with the most successful results as Hassarac, whom he made an exceedingly comical personage. There were present up aloft, as usual at the first performance of the Lyceum pantomime, a number of school children, and with them Mr. Jackley quickly became a prime favourite; they joined heartily in the chorus of "Has Anyone Seen My Pom?" one of the chief hits of the pantomime. Mr. Jackley had valuable support from Mr. Archie McCaig as a diminutive Cassarac, an active and resourceful assistant in the comic scenes. Another capitally played part was the Cassim of Mr. Rolf Slater, a clever comedian. Mr. Will Richards revelled in the rôle of Mrs. Cassim, and brought down the house with a spirited song and dance contribution.

Miss Irene Shamrock is in every respect well equipped for the part of Ganem, playing it with all the necessary vivacity and spirit. Miss Connie Browning was an attractive Morgiana, and met with marked success as vocalist and dancer. She and the principal boy sang duets in charming style, one of the most effective of these being "From One to Two." Miss Doris Clayton was a commanding Abdallah, and her song, "I'm the Captain of the Forty Thieves," was admirably sung. Mr. Robert Woollard was a dignified Caliph of Bagdad, and his well-rendered songs were received with deserved applause. The Hengler Brothers, as two Bagdad policemen, introduced their neat acrobatic act, which greatly delighted the audience. Zellini, as Kafur, was also successful with his amusing conjuring act, which had numerous surprises for the young people present.

The animal impersonations were particularly good; Mr. Freddy Austin as Donald the Donkey, Mr. George Green as Ginger the Dog, both scoring all through by their amusing antics. In other parts valuable assistance was rendered by Mr. Louis Gaye as Hassan, Mr. Harry Hartley as Mustapha, and Mr. Frank Elsworthy as Sesame, while mention should also be made of Miss Eileen Dagmar as Prince Hakki, Miss Helen White as Selim, Miss Dorita Belmont as Princess Hadgi, and Miss Betty Cole as Zaidee.

In the last scene the Masu-Medatsu Troupe of Japanese appeared, and they were repeatedly applauded for their wonderful performance.

Time did not permit on Wednesday afternoon of what in earlier days was so important a feature of the pantomime, the harlequinade, only the clown, Mr. Freddy Austin, appearing to wish the children "a merry Christmas." Mr. Harry Hartley is the pantaloon. The music was composed and selected by the musical director, Mr. Guy Jones.

(Continued from preceding column.)

and makes a great hit with a "letter" song, "Yours for Ever, Jo," Miss Mabel Greene has effective numbers in "Who's Your Plaything Now?" and "Why Did I Kiss That Girl?" also a very agreeable duet, "I Love You," with Miss Vera Bryer, a dainty and most attractive Alice, who has an excellent solo number in "Waiting Around." Mr. Douglas Byng, as the dame, has an amusing number in "No Flies on Auntie," which he does uncommonly well. One other number calling for special comment on account of its spirited rendering is "Singing My Way Round the World," sung by Miss Mable Greene, the Twelve Pantomites, and full chorus.

"MOTHER GOOSE."

At the London Hippodrome.

Mother Goose	Shaun Glenville
Jack	Wee Georgie Wood
Jill	Isobel Elsom
Maisie	Clarice Hardwicke
Squire Longacres	Bernard Dudley
Viscount Discount	Tom E. Head
Robbie	Dorothy Ward
The Golden Goose	Fred Conquest
The Donkeys	Shanks Bros.
The Horse	Shanks Bros.
Fairy Heartsease	Florence Saunders
Demon Descordo	St. John Medley
The Duchess	Mary Dibley
A Witch	Mary Norton

Golden eggs will inevitably be produced by "Mother Goose" at the London Hippodrome, for it is a pantomome of rich and rare beauty, with innocent fun that never flags and abundant melody. The Goose itself will be taken to the hearts of all, for never did a feathered animal disport so quaintly and so realistically on the stage.

The book, by J. Hickory Wood, Geo. M. Slater, and Philip Rodway, with additional scenes by Weston and Lee, is brightly written, and places the opening of the pantomime in the Ruined Abbey, where the Demon Descordo announces his intention of depriving Mother Goose of her property, but the Fairy Heartsease comes to her aid and provides her with a goose that lays golden eggs at command. The animal itself makes its appearance outside the Dame's Riverside Cottage, where we see also her son and daughter, Jack and Jill, and we are delighted with the appearance of a troupe of Little Miss Muffetts in white, who sing and dance exquisitely.

The eviction of Mother Goose by her landlord is a very droll affair, but the Goose who lays the golden eggs makes a timely appearance, and gives evidence of her powers in cumulative fashion, so much so that Mother Goose soon finds herself in a Hall of Gold, a setting all built up of that precious metal. A step farther brings us to a Dream of Beauty, the feature of which is an animated toilet set, the beauty chorus representing the various articles that go to make up the set. It is a gorgeous setting, full of tasteful designs and delicate colouring. The sight is so ravishing that it makes Mother Goose long to be young and beautiful. She elects to try the virtues of the Magic Pool, and we are given a glimpse of the pool with a beautiful sunset effect. The Dame undergoes a marvellous transformation, but as the services of the goose are only at her disposal while she remains contented with her lot, the bird takes its departure for Gooseland, and its flight through the air is a marvellous piece of lighting and scenic ingenuity. Gooseland is the culminating scene of gorgeousness and beauty.

A fine company has been recruited for the fourth Wylie-Tate pantomime. There are few dames to surpass in drollery those of Mr. Shaun Glenville, who in the title rôle is indefatigable in his efforts to raise laughter, with results that are gratifying both to himself and his audience. His entrances are grotesquely comic, and an effective source of mirth is supplied in "Go 'Long, Mule," his quaint dancing adding to its flavour of fun. No more popular principal boy is to be found than Miss Dorothy Ward, and she is fully sustaining her reputation as Robbie, wearing some glorious costumes, a charming gown of white, exquisitely embroidered with flowers, and a superb cloak of green and silver being among the most brilliant. She is happy in her songs, of which that of "California—Here I Come" takes precedence. It is set in a splendid scene, the chorus most effectively arrayed; from above descends a gigantic bell, which turns into a village church, from which emerges a bridal procession in miniature. "From One Till Two" and "On My Lonesome" are also among Miss Ward's successes, while "Give Me a June Night," embellished by kaleidoscopic effects, is a masterpiece of melody.

The prettiest principal girl of this year's pantomimes, we imagine, is Miss Isobel Elsom, who as Jill plays the part of Robin's sweetheart with delicacy and charm. She delights with her dancing and with her singing of "Somebody Loves Me," with a chorus of elusive pixies that adds to its effect. Her dresses are a sheer delight, particularly that which boasts a fleecy pannier skirt of dazzling whiteness. An outstanding success is made by Wee Georgie Wood, who, as might be expected, is the youthful Jack to the life. His distinct delivery and his sense of humour combine to make all his lines tell, and in every one there is a laugh. The scene in which he gives the stalwart Robbie a lesson in love will cause thousands to rock with merriment. Mr. Fred Conquest is the Golden Goose, and no words of praise could furnish sufficient tribute to his skill and facility in the part. Other intelligent animals are the donkey and the horse, in which the Shanks Bros. distinguish themselves. Miss Florence Saunders makes an imposing appearance as the Fairy Heartsease, and with Mr. St. John Medley as the Demon Discords, supplies the dramatic thrills, while Mr. Bernard Dudley is a duly sinister landlord. Miss Clarice Hardwicke, with voice and vivacity, pleases all.

"Mother Goose" is destined, we are confident, to lengthen the list of London Hippodrome triumphs.

THE VARIETY WORLD.

Death of Paul Martinetti—Vaudeville Golfing—Adair Wounded Fund.

Famous Pantomimist Dead.

We regret to learn of the death of Paul Martinetti, who passed away at Algiers on Sunday. The finest pantomimist of his day, Paul Martinetti was born on June 22, 1851. He was descended from a famous family of mimes, his father and grandfather, and great-grandfather, being well known in the profession. Among his greatest successes on the variety stage were "The Duel in the Snow," and "A Terrible Night," and his troupe of pantomimists was one of the greatest attractions on the halls for many years. He appeared on the stage first in America, when only six years of age, and he made his début in England at the Princess's Theatre, in 1876, when he appeared in "The Flute." Later he was at the same theatre in "Jocko." In Feb., 1877, also at the Princess's, he appeared for the first time in his famous impersonation of Jacques Strop in "Robert Macaire." His first appearance on the music hall was at Lusby's, Mile End, in April, 1877, in the "Magic Flute."

Mr. Martinetti had been ill for eight or nine months, and he had gone to Algiers in an endeavour to recuperate. He was one of the founders and greatest supporters of the V.A.F., and, indeed, in everything that was associated with the vaudeville profession.

Mr. Martinetti retired from the profession about fifteen years ago.

ierce Encounter.

he semi-final match in the Stoll Competition between Mr. J. W. Rickaby and Mr. Horace Sheldon was productive of some marvellous golf and a very tight finish. These two doughty opponents took each other to the 20th green, where Jim, who had been putting like a book, won the hole by inches, Horace's putt stopping on the lip of the hole. Mr. J. W. Rickaby now passes into the final, and will meet the winner of the semi-final between Mr. Alf. Hayward and Mr. James Foreman.

vitation Match with Sudbury.

The fixture list for 1925 is being arranged, and an invitation has already been received from Sudbury for a team match (all-day) with that club. This fixture is likely to take place in May.

en Douglas.

Having resigned his engagement with "The Dancing Barber" last week, Ken Douglas is now rehearsing for "Cabaret Calling"—playing one of the chief comedy parts—to be produced on Monday at The Bedford.

Adair Wounded Fund.

The Adair Wounded Fund will celebrate its 100th Social and New Year's Party at the New Scala Theatre on Sunday afternoon next, Jan. 4, when 500 wounded soldiers from sixteen hospitals and institutions will be present, with their sweethearts and wives. A splendid surprise programme has been arranged. Miss Gladys Cooper, who will occupy a box with her children, will provide all the smokes, and will distribute the gifts to the patients in their Lucky Draw. The City of London Police will act as hosts of the afternoon, and the Stage Club will provide the tea.

James Stewart.

James Stewart, the tramp at the piano, who was on his way to England after an eight-months' tour through Australia and New Zealand, received a wireless message upon approaching Durban, asking him to open there in place of Bransby Williams, who was unable to arrive in time owing to his boat being detained by the Australian shipping strike. Mr. Stewart will now play through Africa before returning home.

Bunny Doyle.

After a long association with "Cabaret Nights," Bunny Doyle took up the principal comedy part in "The Dancing Barber" a couple of weeks ago.

Music Hall Ladies' Guild.

The Committee wish to thank the National Sunday League for a donation of £20, Miss Albert's friends' Christmas dinner collection, £5 2s. 6d.; Mrs. Sunshine, Miss Lena King and the Excelsior Philanthropic Society, £1 1s. each; Colonel Fraser, £1; Len Silver, Esq., 6s.; all per Miss Lottie Albert. The O.P. Club and Doctor and Mrs. Walford Bodie, £5 each; Archie Pitt, Esq., and Miss Gracie Fields, £4; Lady Stoll, £2 2s.; Mrs. Pounds, 10s.; the Rev. E. Kingsbury, 5s.; all Christmas dinner donations.

Mrs. Jack Lane is thanked for her £1 1s. Committee subscription; and Miss Cara Magda for a collection of 10s. from the Hippodrome, Exeter; also Mr. Glynn Grafton for £2 2s. collected at the Grand, Clapham, and the Hippodrome, Bristol.

The protégées of the Music Hall Ladies' Guild have sent letters expressing their sincere thanks as well as their delight and pleasure for the invitations they received from Mr. Charles Gulliver for the Albert Hall party, and Mrs. R. H. Gillespie for the London Hippodrome treat on Christmas Eve.

Marjorie Osborne.

Miss Marjorie Osborne, the daughter of Ben Osborne and Nellie Perryer, has made her début in "Ring In" with gratifying success, and at Edinburgh recently she appeared for Miss Stella Swinhoe at a few moments' notice, and was heartily congratulated. She played the part for four performances, until Miss Swinhoe was able to resume.

Inez St. Vincent.

It is not often that an understudy is required for the second performance of a new production, but at the Princess Theatre, Glasgow, last Monday, the principal boy, Miss Beatrice Allen, was taken ill with influenza and unable to appear on the Monday, and her part was played by Inez St. Vincent. The speciality act of the sisters has made a big hit with the Glasgow folk.

Roy Land.

Claude Lester having left "Scandals" for panto., his place has been taken up by Roy Land, and he proves himself a comedian of ability and a fine foil to Chris Silvester. The show went with a bang at the Kilburn Empire last week.

Chris Silvester.

Chris Silvester is very popular in "Scandals," which has been running for eighteen months, and grows in popularity. Chris has a part which he revels in. This week extracts of the revue are being presented at the Holborn. After playing Sheffield next week the show returns to town.

Bert Weston.

After a most successful time at the London, Shoreditch, Bert Weston commenced a tour in the North at South Shields last week, and does not return to town until the end of next month.

Sophie Tucker.

We recently received news from Sophie Tucker, who tells us that she returns here in March next for another season. She will be assured of a hearty welcome.

Mr. Bransby Williams.

In a letter to the "Era," Mr. Bransby Williams, who at the time of writing was on his way to South Africa, states that his tours in Australia and New Zealand have been very successful. In New Zealand he beat all records. Apart from his playing, he fulfilled many lecture engagements, addressing Rotary Clubs, Ladies' Community Clubs, and schools—in one case 12,000 scholars at a sitting. The Governor-General of New Zealand, Lord Jellicoe, sent a letter thanking him for the "Imperial work" he was doing in educating the children. He will be in South Africa about six weeks, and then: "I am looking forward to home and some appearances in London and provinces."

Shoreditch Children's Treat.

William B. Iles, the manager of the Olympia, Shoreditch, tells us that on Saturday next the annual children's treat takes place in the afternoon, when 2,000 youngsters will be entertained to tea and a show, and given all the fruit and sweets that they can eat. Each child will also receive a toy.

Noni in Revue.

The Anglo-French clown, Noni, after his season in America and Australia, arrived home here in October, and was on the sick list for nearly six weeks. However, he is fit again now, and doing very well in "Ring In," which is at present playing around the Moss tour.

O'Gorman Bros.

Within the next few weeks we are promised a new act from the O'Gorman Bros., entitled "In America," written up by Messrs. Wise and Pattison. The same authors are responsible for another act for Dave and Joe, called "After the Flood." Encouraged by the success of "Round the Town," these popular comedians have in preparation another show, entitled "Saucy Stories," which is being produced in a few weeks.

W. S. Percy.

Playing the chief comedy rôle in "Katinka," which has been playing in the suburbs for the past three weeks, W. S. Percy returned to the Stoll tour in this show at Wood Green recently. Mr. Percy has declined offers for panto. this year owing to his present engagement.

Gertie Gitana.

Playing to wonderful business around the L.T.V. circuit with "Nelly Dean," that popular favourite, Gertie Gitana, has also proved an enormous attraction on the Stoll tour recently, both at Manchester and Bristol.

A Present for the Youngsters.

The management of the Victoria Palace are, with commendable enterprise, presenting the juvenile visitors to the performance of "The Windmill Man" with gaily coloured windmills. These presents are handed out as the youngsters depart, and are hailed with acclamation.

Islington Empire Tea Party.

On Sunday last, at the Islington Empire, 500 children of the district were invited by Mr. Chas. Gulliver to a tea and entertainment, and a very happy afternoon was spent. The arrangements were successfully carried through by the hon. organisers, Lester Hogben and Miss Cunningham, and a staff of willing helpers.

Capitole, Monte Carlo.

Reports from Monte Carlo state that the new Capitole music hall was successfully opened on Friday, Dec. 19, by Eric Longden. The attraction is a revue staged by Albert de Courville, entitled "Faites Vos Jeux," with a varied programme.

Victoria Palace.

The Monday rehearsal for the evening variety performance at the Victoria Palace will in future, and until further notice, commence at 10.45 instead of 11.30, this being due to the performance of the children's Christmas fairy play, "The Windmill Man," being held in the afternoon.

C.A.B.F. Matinee.

The annual "All Star" concert in aid of the Benevolent Fund of the Concert Artists' Association takes place at the Palladium on Sunday next. The list of artists who have promised to appear includes such names as Miss Carrie Tubb, Mr. Thorpe Bates, and Mr. Robert Radford.

"Sinbad" at Gaiety, Douglas.

It is almost impossible for a touring pantomime to do better than Will Dalton and Donald Keir's "Sinbad the Sailor," produced for the Palace and Derby Castle directors, Douglas, this Christmas, at the Gaiety, Douglas. It is admitted to have been the finest production of pantomime ever seen on the island.

The actual joint proprietors—Donald Keir and Will Dalton—have a winner in "Sinbad" for touring. There were 66 in the cast, three sets of animal acts, a sea ballet specially painted, and lighting effects by Robert Clarke, of Ziegfields, Berlin and Paris, a whole company of clever people, and magnificent scenery and dresses, well produced, acted and danced. Twelve professional children worked with the local kiddies, and the children's spectacles, the Piper and the Clans and the "Sea Nymphs," were only two of the effective items in "Sinbad," which is now on tour. Mr. Dalton and Mr. Fred Karno have their "Follies" there at the Gaiety Theatre, covering the New Year, with others to follow.

M. Klit Gaarde.

At present, on the Moss tour with his own production, "The Nine O'Clock Revue," M. Klit-Gaarde continues to play to wonderful business, and it is not surprising to hear that this show is booked right through till next autumn. Klit is now busily engaged upon another West-End production for touring purposes.

For South Africa.

The Mariajanos sailed from Southampton on Friday last, per R.M.S. Edinburgh Castle, to fulfil an engagement with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

WAR SEAL FOUNDATION.
Lady Stoll Entertains Ex-Soldiers and Families.

One of the happiest of Christmas Eve gatherings took place at War Seal Mansions, Walham Green, the occasion being the sixth annual entertainment given by Lady Stoll to the tenants of the foundation, their wives and children. There were over 450 guests—136 men, 121 women, and 176 little ones. They were received by their hostess, who was assisted by her sons, Lincoln, Leslie and Dennis, Miss Aldous, Mrs. Grossman, Mrs. Reynolds, Mrs. Christie, Mr. William J. Roberts (secretary of the Foundation), Mrs. Roberts, and the staff. Sir Oswald Stoll inaugurated the foundation and gave the site of War Seal Mansions, where disabled soldiers live their own lives with their families in 138 self-contained flats at a small rent, and have the benefit of medical treatment.

High tea was held in the gymnasium and other rooms, and each guest on arriving received a gift—a 10s. note to each man, and another for his wife or mother; 5s. for each boy or girl of 15 years and upwards; 2s. 6d. for each boy between 12 and 15; and a useful workbasket for each girl of those years. A tin of cigarettes or a packet of tobacco was given to every man, boxes of dates for their wives, boxes of chocolates and a toy from the Christmas-tree to each child; and bags of fruit to all. "Father Christmas," duly robed and whiskered, came in after tea and got busy, amid a merry crowd of youngsters, plucking "fruit" from the Christmas-tree for their special benefit. Then there was more excitement while the "Fairy Queen," on the top of the tree, and some other special items were balloted for. Afterwards there was a Punch and Judy show, a conjuror, and a kinema exhibition. There were also pictures and a variety show in the gymnasium for the grown-ups.

Malvina.

Malvina, the popular violinist, is over in Dublin for pantomime, for her second season under the management of Fred. Warden. After panto. she pays a brief visit to town at the Mile End Empire, and then proceeds to the United States for a long tour on the Keith Circuit.

Georgie Wood.

Georgie Wood tells us that there is no truth in the rumour that he has taken out naturalisation papers to become an American citizen. Georgie says: "I am still British and proud of it, and attribute a great part of my success in America to the fact that I was thoroughly British."

Billy Doust.

At the Palace, Grimsby, last week, Billy Doust concluded a long run with "Cabaret Nights," and is now considering offers for another production.

Vaudeville Golfing Society.

PRESIDENTS: Sir Oswald Stoll, Mr. R. H. Gillespie, Mr. Will Fyffe, Mr. Horace Sheldon.

CAPTAIN: Mr. Dave Carter.
VICE-CAPTAIN: Mr. Jesse Jacobson.
HON. TREASURER: Mr. W. J. Bleach.
HON. SECRETARY: Mr. Alfred Hayward, 29, Soho Square, W.1.

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	CHORLTON-CUM-HARDY (Manchester)	Special Fee 1/6 per day
	WALMLEY (Birmingham)	5 Days Free
	NEWPORT (Rogerstone, Mon.)	Special Fee 5/- per Week
	HARROW (Station: Preston Road, Met. Rly. Ext'n)	7 Days Free
	BROXBOURNE, HERTS. (From Liverpool Street, L.N.E.R.)	5 Days Free
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A Happy and Prosperous 1925.

WILKIE BARD

"IDLE JACK"
IN
"DICK WHITTINGTON"

The New Oxford, W.

PROVINCIAL PANTOMIMES.

"RED RIDING HOOD" AT ATTERCLIFFE.

On Boxing Day Mr. Tom Burton produced his pantomime "Little Red Riding Hood and Bold Robin Hood" at the Palace Theatre, Attercliffe. It is a bright, merry show, with any amount of fun throughout its nine scenes, pretty dresses, clever dancing, attractive music, good scenery, interesting ensembles and ballets, and a capital company. Mr. Tom Burton has written a story which abounds in wit and humour, and he also plays the Dame, keeping the house in roars of laughter when he is on the stage. Miss Peggy Holgate is a dashing Robin Hood, and plays the part well; Dollie Vernon is very good as Maid Marion; Little Eileen Adair is winsome as Little Red Riding Hood; Julia Gerhard sings well as Fairy Twilight; and Maisie Morand is well placed as Queen of the Ballet. Wilfred Denville as the Wild Wehr-Wolf plays the part in excellent style; and the comedy side is well looked after by Tom Bolton and Harry Dillon as Peter and Pepper and Ted Elgar as the Baron. Other parts fall to Maudie Morris (Will Scarlet), Sylvia Maude (Allan-a-Dale), Carrie Duff (Margery), and Dick Strong (Wood Cutter). The scenes include Market Day in Tinsley, Dame's Abode of Love, Granny's Cottage, and Palace of Delight. Specialities include Carrie and Dick, athletic act; The Merry Four; The Scotch Follies; The Devants, in musical scena; The Little Souvenirs; and The Eight Riviera Roses.

"ALADDIN" AT ASHTON-UNDER-LYNE.

"Aladdin's" wonderful lamp, Mr. Chas. Revill's pantomime, is shining brightly nightly at his theatre at Ashton. The fictitious Chinese tradition is closely followed in the burlesque, and it will suffice to say that a most attractive entertainment has been provided, as regards humorous acting, dressing, and scenic mounting. The setting is the prettiest design and colouring we have seen in pantomime, opening with The Market Square at Pekin. The Entrance and Exterior of the Cave of Jewels, and the final scene, Aladdin's Palace. The music is tuneful and catchy, including some popular ditties of the day. The dresses are handsome, distinctly Eastern, of pretty design and variegated colouring, and the usual accompaniments to stage furnishing leave nothing to be desired.

Miss Lola heads the cast as Aladdin, a saucy lad with ambitions, who becomes immediately popular, with an untiring vivacity and nimble step, and a gift of song, inimitable in the serio-comic vein. His song, "Not Here, Not There," "Jog Along, Jasper," and other ditties win much applause. The designing uncle, Abanazar, fits well the cuteness and craftiness of Mr. Pat Knight's style. His burlesque study of the Magician is an outstanding impersonation. Mr. Geo. Sydney as the Widow Twankey is a queer old fish, but not a "flapper," and his comic sallies are responsible for much laughter. "Your House Will Be Alright" proves his talent for comic song. Miss Rose White is a captivating Pekoe. As a sprightly sprig of the Emperor's Court she attracts Aladdin, and becomes at once his best girl. Her songs and dances are chic and full of charm. The two Chinese Policemen, Messrs. Sawyer and Ellis, mightily amuse, especially the youthful audiences, with cross-talk, and the inimitable duet, "How's Your Poor Old Feet?" The Fairy of the Mystic Ring, Miss Edyth King, is graceful in movement, and possesses a voice of sweetness. Her songs are finely rendered and win applause. Miss Florence Le Ray, as the Princess So-Shi, assumes a haughty manner in keeping with her state, but her singing is full of charm, and wins the approval of her audiences. Other notable artists are Mr. Gordon Denby as the Emperor, who affects a haughty demeanour, but is most accommodating where his interest is most concerned. He makes his character prominent, and sings with great acceptance. As the Guardian of the Sacred Lamp Miss Kitty Coral showed she can endow vocalism with something of romantic beauty, as witness her song, "Castillano," which wins unbounded applause. Miss Lily Love merits mention, also Cheeki, Maid of Honour to the Princess. In specialities and dances, the Five Jasmines are notable for expert and acrobatic feats of terpsichorean art, and a full chorus of harmonising vocalists greatly help in the general success.

"HUMPTY DUMPTY" AT BELFAST.

Congratulations to Mr. Fred W. Warden on the triumph achieved by his 30th annual pantomime "Humpty Dumpty," which was produced on Christmas Eve at Grand Opera House, Belfast. The libretto, by J. Hickory Wood and T. Royal, is on traditional lines, the well-known story being clearly told; and the localisms introduced were not alone amusing, but up-to-date. The costumes, by Cornelli & Grafter, Alias, Mrs. Clother, etc., are superb, and were the theme of admiration. There are fourteen scenes, The Home of Ambition, The Palace Courtyard, Ante Chamber of the Palace, The End of the Pier, Under the Sea, The Diving Bell, The Coral Grottoes, The Throne Room, Outside the Palace, The Gymnasium Corridor in the Palace, the Land of Heartsease. The Coral Grottoes proved to be one of the finest stage pictures imaginable, the stage effects being simply wonderful. The music, always an important feature, was, as usual, under the skilful direction of Mr. Samuel P. Swanton, many of the songs being most tuneful and catchy. Perhaps the two most popular numbers are "I Wonder What's Become of Sally?" and "Honolulu," but where there are so many successes it is hard to individualise.

The cast engaged by Mr. Warden is a brilliant one, and Miss Alice Watts, who appears as principal boy, Prince Rudolph, is the happy possessor of a melodious voice, which was heard to advantage in "Oh! Sergeant Percy," "I Wonder What's Become of Sally?" "Sure as You're Born," and "Jog Along, Jasper." Miss Sybil Coulthurst, as principal girl Princess Amma, has a beautiful stage presence, her acting being both charming and graceful. Her songs "Somewhere in the World" and "From One Till Two" were loudly encored. The principal funmaker is Mr. Bertram Dench, who impersonates Martha (Dame). It is no exaggeration to say that Mr. Dench creates roars of laughter with his comic songs and quaint witticisms. He sings in great style "Has Anyone Seen My Pom?" and "Oh! How He Lied to Me." Mr. Dench is ably assisted in the various merry scenes by Mr. Harry Guy, King Sollum. In his impersonation of the lugubrious Monarch Child Fondly he excelled, and his songs "Would You Go to a Pantomime?" "It Ain't Going to Rain No Mo'" were instantaneously successful. Miss Marjorie Fitzallen deserves special mention for her capable interpretation of Cherry. Her songs "Honolulu," "Just Wild Over Dancing," created quite a furore. Miss Lilian Low appears as Prince Spriteley, the King's Son, and the difficult rôle of Humpty Dumpty was cleverly taken by Mr. Charles Goff, who also acts as stage manager with credit to himself. Mr. Frederick Culpitt, as Bison Bob, is at all times humorous; and Miss Maud Powell excellently filled the rôle of Claribel (the Spirit of Generosity). Mr. Anthony South must be commended for his impersonation of Scara, his fine baritone voice being heard with pleasure in "Bells of the Sea." Appes and Ouata keep the fun going, and their acrobatic feats are marvellous. Miss Bessie Leslie's 7 Embassy Girls are exceedingly smart, and the specialities provided by the Four Juliens in "Laughs and Thrills" are quite a feature of the pantomime. The speciality dances by Luberti and Ronni richly deserve the loud recalls their exhibition evoked. La Fleur (Poseuse) appears in the magnificent Coral Grottes scene 7, and nothing more beautiful than the various studies with novel lighting effects could be conceived. The full chorus and orchestra is under the direction of Mr. Samuel P. Swanton, and the entire production under the personal superintendence of Mr. Fred W. Warden.

"ROBINSON CRUSOE" AT BRADFORD.

Comedy is the keynote of the "Robinson Crusoe" pantomime, which Mr. Francis Laidler launched at the Bradford Prince's on Tuesday evening, Dec. 23. Many authors have gone to the making of the book, and it is more a case of "many hands make light work" than of too many cooks spoiling the broth. Defoe's story has not been strictly followed, but it has been treated in a manner very pleasing to young people. The comedy is in the hands of Naughton and Gold, Nor Kiddie, and Marion Dawson, who combine very effectively.

The mounting is on a lavish scale, and the music is good. There are twelve scenes, and the opening, in the Port of Hull, On Deck, and The Realms of Father Neptune, in the first half, are sets of great beauty.

The second half gives plenty of scope to the scenic artist in The Bay of Nineteen Palms, Barbaric Island, Back in England, and the magnificent finale Grand Cracker Land. Back in England represents Mr. Laidler's variety theatre, the Alhambra, brilliantly lighted. A novelty is The Ocean Depths, a shadow scene in which huge fish swim about. The artists responsible for the various scenes are J. Harker, Stanley Shuter, T. Holmes, and Dodsworth and Spencer. Cissie Sullivan as Robinson is an ideal principal boy, of charming presence and pleasing voice. The songs allotted to her include "You're in Kentucky Sure as You're Born," in which she has the assistance of The Sunbeams; "A Smile Will Go a Long, Long Way," "What'll I Do?" and "On the Blue Lagoon." As principal girl Dorothy Viggers is a distinct success. She is a sprightly dancer, a good vocalist, and bubbles over with vivacity. Her two special numbers are "Somewhere in the World" and "When Will the Sun Shine on Me?" In addition there are two duets, "I Love You" and "From One to Two," with the principal boy. Sylvia Illiffe, as Fairy Coraline, completes a trio of dainty ladies.

Naughton and Gold, as the Bo'sun and Mate, are never at a loss for a means of creating laughter. Nor Kiddie, as Captain Will Atkins, has a more restrained but none the less effective style; while Marion Dawson is a low comedienne with a Lancashire accent which is fully enjoyed. Jack Hurst gives an excellent cat study which wins the hearts of all the children; Tony Raglan is a good knockabout in the rôle of Man Friday; and Albert Chapman effectively doubles the parts of Father Neptune and the Cannibal King. The specialities are by the Eight Princess Girls and Francis Laidler's Twelve Sunbeams, who present charming song scenas in "Hum a Little Tune," "Wikki Wikki Wonki Woo," "Dream Daddy," &c. There are many topical and local allusions by Naughton and Gold, Nor Kiddie, and Marion Dawson. The two latter have an amusing local duet, "Aye! But They Do," which has been specially written and composed by Mr. Laidler and E. Graham Dunstan. The music is by Julian H. Wilson. Gregory Croke is the stage manager and Daisy Griffin the ballet mistress. The pantomime has been produced under the personal supervision of Francis Laidler.

"DICK WHITTINGTON" AT BRIDLINGTON.

The Christmas attraction at the New Spa Opera House, Bridlington, was the production by the Manchester Productions of "Dick Whittington," arranged and produced under the direction of Mr. Josh Clifton. The dressing and staging are both excellent. There are nine scenes, the most effective being the Palace of the Emperor, while the scene of the deck of the Saucy Sally is a riot of laughter. Dick is artistically played by Miss Ray Barry, who scores immensely in her various numbers. Dainty Doris Benson as Alice is charming both in song and dance. Tom Kelso, the principal comedian, as Idle Jack, causes much laughter, while Mr. Tom Ashley as Sarah, the cook, and Jimmy Morelle as Alderman Fitzwarren provide plenty of fun.

Mr. Ernest Eden takes the part of the Emperor, his fine bass voice being well suited to the part. Miss Emilia Eden is a good soprano, who renders several excellent duets with the Emperor. The cat is vigorously and humorously played by Jack Joy, and the other characters are admirably portrayed by Miss Lily Lancaster as Colin, Miss Ena Marks as Patience, Miss Ruby Sinclair as Fairy Bowbell, and E. George as the Captain. The chorus is very effective, and the orchestra is under the capable baton of Mr. A. Frudge. The specialities include some clever turns by Doris Benson, Jimmy Morelle, The Four Rodecs, and The Sisters Maud. A remarkably clever dance, "The Sheik," is performed by Doris Benson and Jimmy Morelle. The special numbers and lyrics are by E. Bryan Wyke and Josh. Clifton.

"CINDERELLA" AT HALIFAX.

The Halifax Theatre Royal produced their first annual pantomime, entitled "Cinderella and the Little Glass Slipper," on Monday evening, Dec. 22, written by J. L. Barry, and produced by Mr. J. Brennan, under the management of Mr. F. Reynolds. This new departure had been looked forward to for some time, and the theatre was crowded for the opening performance, which received warm appreciation.

The story opens with Father Christmas, who promises to provide the children with a pantomime. There is the scheming of the Demon Kyngge, who is foiled by the Fairy Sunbeam, the hard-up Baron and his three daughters, the love-stricken page and the prince who masquerades as his own valet, the fairy coach, the delight of the children—everything just as it should be, and something for everybody. It is unfolded in a prologue and twelve scenes, those representing the Fairy Boudoir, the Royal Ballroom, and the Palace being particularly effective, the former containing a gorgeous setting to a pleasing little ballet.

Ivy Wensley made a charming Cinderella. This talented young lady quickly became a favourite, her scenes with Pimples and her child impersonations being very well done. She scored well with her song "What'll I Do?" and her duet with the Prince "When Dreams Come True." Maud Hughes was delightful as the Prince. She possesses a fine stage presence and an excellent voice, which she uses to advantage in "A Smile Will Go a Long Long Way," "Ten Thousand Years Seems a Long Long Time," and "Coming Through the Rye." Rosalie Jacobie performed daintily, and sang well in the part of Dandini. The comedy element is headed by Eddie Walker, who, as Pimples, was quite a host in himself, delighting the audience with his drolleries and also the clever touches of pathos he introduced. His "slow motion" dance with Cinderella was one of the best features of the evening. The comedy was augmented by Allan Hanbury and Edgar Alfonso, who caused great amusement in the rôle of the Ugly Sisters, Maudie and Ethel. The former made a hit with his song "I Like a Doughnut with Jam in the Middle," and the latter in "Caroline." The part of the Baron was well taken by Leslie Dale, John Macdonald made a capable Father Christmas, Gordon Thomas an effective Malicio (Ye Demon Kyngge), and Mary Briggs a graceful Fairy Sunbeam, in which part she displayed good vocal powers. The other parts were all in good hands, and the chorus was all that could be desired.

One of the most pleasing features of the pantomime is the introduction of the Eight Manchester Mites and the Eight Rosebuds, each of whom gave a very graceful and efficient performance. Excellent specialities are introduced by Darty and Partner, who, as the Broker's Men, introduce some capital acrobatic business; Wensley and Dale; the Zio Sisters, in dancing "Tableau Vivants," and the Westminster Quartette, who gave a fine rendering of "Comrades in Arms."

The whole production bears evidence of careful selection and training, and Mr. Percy Leonards, the general manager for the Northern Theatres Co., is to be congratulated on the result of his efforts.

"JACK AND JILL" AT HALIFAX.

At the Grand Theatre, Halifax, on Saturday evening, Dec. 20, Mr. Harry Firth produced his pantomime "Jack and Jill" before a large and appreciative audience. The first scene represents a village fair, and while all the villagers are making merry Prince Charming agrees to change his clothes and identity with Nutty, and become a country boy. While so disguised the Prince decides to try and rescue Jack and Jill, who had been sent by the widow to fetch a pail of water, and who, together with Heartsease, a village maiden, have been confined inside the magic well by the Demon Frog. In this the Prince is aided by Fairy Waterlily. The Demon is overcome, and agrees to reform, and all ends happily.

Miss Stella Ulmar possesses a fine personality and sings well as Prince Charming. Her numbers include "Shall I Have It Bobbed or Shingled?" "Cheerio," "Jasper, Jog Along Do," and "Chili Bom-Bom." As Heartsease Miss Armitage appeared to advantage, her excellent contralto voice finely rendering "Believe Me When I Say I Love You." Flora Fulthorpe made a graceful Fairy Waterlily, and sang with good effect "Slave of My Dreams." Eileen and Hetty showed considerable talent as Jack and Jill, and quickly made themselves favourites with the audience, while the former's song, "Oh! What a Night," proved one of the hits of the evening. The comedy element was particularly good. George Bolton as Ginger was very successful, his droll antics keeping the audience in high spirits, and his song, "When I Bought Her an Orange," causing much amusement. Alec Stewart made an excellent dame, and worked hard for the success of the show. His song, "It's Courting Time," proved very funny. They were admirably assisted by Ted O'Dwyer as the Baron Hardbake and also by a comedian who did not figure on the programme. One of the best features was a chorus by the principals of "It Ain't Gonna Rain No Mo'." The parts of Nutty and Kitty were well taken by Vinnie Victor and Olive Lloyd, and Billy Richards was good as Demon Frog and gave an excellent rendering of "Nivannah." One of the main features of the production is the Eight Dainty Maids, their clever dancing being splendidly received.

The pantomime is well dressed and mounted, and contains seven scenes, those of the top of the well and the bottom of the well (in which an effective ballet is introduced), and the Palace scene, being very attractive. The chorus shows careful training under the able tuition of Mr. Syd Harris, the musical director, and the stage manager, Mr. Bert Colins.

"BABES IN THE WOOD" AT HANLEY.

The pantomime, "Babes in the Wood," was produced at the Royal, Hanley, on Monday, the 22nd, and will run for a season of at least six weeks. The show is a feast of fun, and a production of a spectacular type. The book is by Mr. Lewis Leslie, and the incidental music by Mr. Ernest A. Widdop, the musical director of the theatre. The pantomime is artistically dressed, and for the ballet numbers Miss Cleaver Lee cannot be too highly praised. Miss Lee is a charming Fairy Truelove, and introduces several exquisite dances. There are fifteen scenes, the more outstanding ones being The Palace Gardens, The Ballroom, Sherwood Forest, Butterfly Land, Shadowland, The Schoolroom, and The Village Stores. The proprietors, Messrs. Summers, Brown, and Dott have gathered together a fine array of principals. The Babes are excellently played by the Barry-Furness Twins, and their efforts are rapturously received. Miss Dora Barry is a comic Nursemaid. Miss Marjorie Hughes and Dainty Dorothy are also really good. As Robin Hood Miss Frances Midgley has a fine appearance and a taking style. Her costumes are attractive, and her numbers are capitally rendered. Miss Nan Challons as Maid Marion sings charmingly. Mr. Frank Farrall is a great hit as the Baron. His fine tenor voice wins him instantaneous success. The Brothers Carran are good as the Robbers; and Mr. Will Stanley as the Village Factotum also does well. Messrs. Jack Lester, Alfred Corfield, and Duncan Gray are all splendidly cast. Mr. B. McNulty's donkey is a decided hit. The outstanding hit of the show is Mr. Will Collinson and his troupe. His humour is irresistible, and he is capably assisted by Miss Nellie Howard. The Eight Jeannette Girls are clever dancers.

Briefly, this year's pantomime is the finest ever presented in the "Five Towns."

"BABES IN THE WOOD" AT HUDDERSFIELD.

On Saturday evening, Dec. 20, the M. & B. Productions presented to two crowded houses at the Hippodrome, Huddersfield, the pantomime, "Babes in the Wood." The producer, Jack Brennan, has spared no effort to ensure success, and the pantomime reflects much credit on all concerned. The producer, who has also written the book, deviates very little from the familiar story, which is simply and pleasingly told, and proves highly satisfactory both to juveniles and adults. There are eight scenes, and all are excellent. Among the best are The Enchanted Glade, The Heart of the Wood, and The Palace. There is no lack of tuneful melody, and ballets, groupings, and processions have been effectively arranged. The costumes are handsome and pleasingly blended. The comedy element is kept well together by Griff Hodson as Simple Simon, a part which offers plenty of scope for his abilities. His song, "I Like a Doughnut," is very well received. Excellent vocal and comic work is done by Percy Mavis as Baron Badlot and Charlie Rolyatt as the Dame, and their antics are the source of endless fun. With a clear enunciation Ruby Rowe makes a sprightly and dashing principal boy. Her vocal numbers, "Old Time Pals" and "What'll I Do?" and her duet, "When My Dreams Come True," with Marion, are heard to much advantage. Maid Marion is ably undertaken by Doris Vi Driscoll, winsome and attractive as one could wish. Her songs and dances make a hit. Carol Mitchell and Gladys Campbell are the Babes, Jack and Jill, and these little people put in some capital work. Their song and dance, "Peggy O'Hara," is much applauded, and "Dream Daddy," by the former, is very pleasing. Florence Irving as the Fairy is another success. Her selections on the violin are very heartily applauded. Holson and Bert are an amusing pair of rascals as Lazy Lucas and Tired Tim, and their eccentric dances are well conceived. Nell Odette and Lucille de Muir are effective as Little John and Little Miss Muffit. The Eight Gems dance with vim and precision, and their sunshade song wins much favour. Nat Roberts, Jack Dobbys, and Wal Leopold are good in their respective parts.

"BABES IN THE WOOD," AT JARROW.

"Babes in the Wood" has always been a favourite subject, and Mr. Arthur Sleep has chosen it for his pantomime, which was produced at the Theatre Royal, Jarrow, before a large audience. The curtain rises upon the village of Bramblemere, in which the audience is introduced to the principal characters. Here the plot is hatched by which the wicked uncle hopes to secure the inheritance of his wards, to replenish his own depleted exchequer. The fifth scene is Sherwood Forest, to which the two little ones have been taken by the ruffians employed by their guardian. They are left to their fate, but the good people of the forest take care of the youngsters, and play an important part in bringing the guilty guardian to justice. The seventh scene is Bramblemere Palace, where all ends well.

There is plenty of comedy, much amusement being provided in the school scene. The wicked guardian is capitally represented by Mr. Charles Clare as Baron De Broke. A number of old friends are also introduced, including the ever-popular Robin Hood, who has an excellent exponent in Miss Constance Lake. She is ably supported by Bebe Buckley as Will Scarlet, Robin Hood's lieutenant. Miss Grace Elleyne is seen to advantage as Maid Marian, and Miss Lily Stanhope takes the part of Joy (Marian's friend) with success. The Babes are delightfully played by Rita Monckton (Phyllis) and Doris Joyce (Reggie). Another old friend is Friar Tuck, who is well played by Mr. John Kerridge. John Armstrong as Betsy, Bert Davis and Jack Buckland (Miggs and Maggs), the robbers, Ernie Sleep as Oxo (the Cow), and Bobbie Vincent, Tichy (the Horse), are responsible for much merriment.

Specialities are introduced during the evening by Miss Constance Lake, Bobby Vincent, Messrs. Armtrong and Davis, John Kerridge,, Four Selects, and The Little Playmates.

The singing is throughout good. There is an excellent chorus, and some pretty dances are introduced. The pantomime is produced under the direction of Mr. Ernest Sleep, general manager for Mr. Arthur Sleep.

"JACK AND THE BEANSTALK" AT PLYMOUTH.

Produced by Randolph Sutton, "Jack and the Beanstalk" is one of the most attractive pantomimes seen at the Grand Theatre, Plymouth. It is somewhat out of the usual run, because the principal boy is a real boy in vim, vivacity, vitality, and all that goes to make up a live-wire boy. There is no qualification of the verdict that in casting himself for the part of Jack, Randolph Sutton has scored a success. The audience like his jolly style, his infectious laugh, his breeziness, and his excellent singing. They also appreciate the fact that he has selected an excellent company, every member of which justifies his or her inclusion. The book and lyrics are by Frank Leigh, who, while following the main lines of the familiar story, has introduced many humorous situations and witty allusions. The pantomime is attractively mounted, the outstanding scenes being Magic Beanland, in which a charming fairy ballet is performed by the Natley Sisters (exceptionally clever dancers) and Madame Esme's Eight Pynkies, and the Butterfly Palace, which is a very picturesque finale. The Giant's Forest is also an excellent scene, giving especial pleasure to the young folk.

The music, by Dudley Powell and Leslie R. Gordon, is catchy, and, with the popular songs introduced, gives great pleasure. Randolph Sutton takes a big share of the songs. Perhaps his greatest success is "I Can't Help Loving That Girl," but he also scores with "Sammy," "Sally," and "Wooden Whistle." As Simple Simon, Frank Leigh is a big success. The quaintness of his mannerisms, the expression he throws into a look or gesture, and his witticisms keeps the house merry, and his principal song, "Apple and Plum," is irresistible. Belle Harrison is a dainty Princess Nirvana, and her singing of "What'll I Do?" is winsome. Daphne Hodgson is a charming Fairy Sunshine, and gives a delightful rendering of "Macheta." Arthur Carlton is an entertaining Dame Darden. His make-up and style are a fine caricature of the woman who does not usually move in "upper suckles." Fred Hyde and Charlie Cody, besides being a comic Town Guard, are clever acrobats and gymnasts, and their turn is a popular interpolation in the Giant's Kitchen. Baron Porky is amusingly impersonated by Syl Stuart. Jack Haddleton plays the part of Giant Dismay, Winnie and Rene Natley are respectively Majorie and Valentine (a village dandy), and Messrs. Holton, Skyrme, Ellis and Powell are West Country Singers, who provide an enjoyable interlude.

The operatic chorus and orchestra are under the direction of Leslie R. Gordon, the scenery is by Alec Toole, the properties are by Clarkson and Boxall, and dresses by Madame Beatrice.

"MOTHER GOOSE" AT RICHMOND.

Mr. George Wayne is responsible for a pantomime crammed with fun and frivolity, and accorded an enthusiastic reception. The story is unfolded in six scenes, many of them being very beautiful. The company is a strong one, and includes Tommy Davis in the title-rôle. He proves a great joy, and is a Dame of sterling value; others in the cast are Messrs. Geo. Selig, Jock Cameron, Walter Dunlo, Frank Lester. The ladies include Mesdames Barbara Bartle, Rene Mowbray, Gertrude Dickson, and Ida Mowbray. The production is beautifully dressed; especial mention may be made of the V'Jere Hazel Troupe of dancers, who do much to enhance the attractions of the pantomime; the chorus is strong and works hard; "Mother Goose" concludes with a harlequinade to the manifest joy of the young and old.

"ALADDIN" AT SHEFFIELD.

Mr. Leon Salberg's pantomime, "Aladdin," was produced at the Hippodrome, Sheffield, on Monday evening, December 22, and from start to finish went with a smoothness rarely seen at first-night performances. The book has been written by Reg. Cooper, and closely follows the story, except that an up-to-date novelty is brought in of a "boy scout," restoring the lamp captured by him from Abanazar, and restored to Aladdin. There are fourteen magnificent scenes; the principal sets are The Flower Market, Pekin (a wealth of colour), Inside the Cave (introducing the Spirit of Fire), Home of Jewels (where a dainty ballet is given with charming electrical effects), Widow Twankey's Model Laundry (full of fun and laughter), Aladdin's Palace (where more revels take place), and The Grand Reception Hall, full of light and beauty, where we are treated to a combination of evolutions and groupings, and bringing to a happy ending all Aladdin's troubles. Other fine scenes are Near the Pyramids, Royal Baths, Celestial Gardens, and A Street in Pekin. The dresses of principals and chorus are handsome and show excellent taste.

The company has been wisely chosen for their respective parts. Miss Mamie Souther is a vivacious and sprightly Aladdin, her songs, "Chili Bom Bom, "What'll I Do?" "Sure As You're Born," and her neat dancing, won much applause. Miss Renee Ambrose is winsome as Princess Sweet-ee. She is a pleasing vocalist, and her songs, "Dreamy Melody," "Chinki," and duet and dance with Aladdin were tastefully rendered; Mies Minnie Myrle as Geni of the Ring was heard to advantage in "Somewhere in the World," Mr. Harry Brayne plays the part of Mrs. Twankey in humorous style, and his song, "He Did," caught on; Mr. J. H. Wakefield as Abanazar made a hit; he is a resourceful comedian and clever dancer; his principal songs are "Oh! How She Lied" and "I'm Gonna' Bring a Watermelon." Mr. Frank Probin is good as the Emperor, and sings "Aladdin's Love Song" excellently; Hayes and Austin as the Chinese Policemen are responsible for much fun, and their duets, "Why Does a Chicken Cross the Road?" "Good-bye," and "Kentucky," won hearty applause. Other parts are well played by Marie Wilson, Pearl Harvey, Joe Mitchell, and J. Stott. Specialities are given by J. H. Wakefield, Hayes and Austin, Lal Edwards, Eight Bing Girls, and The Twelve Kids, in smart dancing scenas. The show had a hearty reception. Mr. W. H. Hudson ably discharges the duties of musical conductor. The whole pantomime has been produced and carried out by Mr. Henry Wright.

"CINDERELLA" AT SOUTHEND-ON-SEA.

Mr. Leon Salberg's company opened at Southend Hippodrome on Monday, Dec. 22, with the pantomime, "Cinderella," written by Joseph L. Barry; music composed and arranged by Herbert Barnes and David Cochran; and produced by Wilmott Fowler. If there is little variation in the old familiar nursery story, plenty of material has been discovered to make a pantomime what it really should be—bright, musical, and original—and much has been introduced which is new to any audience. The pantomime opens in the Woodland Glade of falling waters, with a really pretty chorus, the voices blending with much sweetness, and it is here that Prince Perfect, Miss Emma King, meets Cinderella, impersonated by Miss Ida Walton, and both, with their natural acting, at once reached the hearts of the large audience. Miss King, with her dash and go and princely bearing, was made for the part, and her numbers were rendered with much feeling. She had many opportunities, but she was at her best when she discovers that Cinderella, whom she has learned to love, has suddenly disappeared. Her sweet voice and her natural acting are accomplishments of which any actress might well be proud. Her song in the Baron's Kitchen, and the little love scene with Pimple, the Baron's Page, Mr. Freddie Foss, created roars of laughter. Mr. Fred Walker, as Baron Shiphtalotte, provided much of the humorous element. Mr. Freddie Foss kept the audience convulsed with his original and quaint remarks and snatches of home-made poetry, and his duet with "Cinderella," "We Were So Happy," went exceedingly well, and received an encore. A great deal of work falls to the two Ugly Sisters, Maudie, impersonated by Mr. Billie Manders, and Ethel by Mr. Harry Cook. They were in turn quarrelsome and irritable, then loving and affectionate. An amusing item was forthcoming when Mr. Cook tried to dispose of a roll of ill-gotten bank notes to a deserving person—a wheeze as clever as it was original—and there were others equally as good. Messrs. Dun and Dee came in for much applause with their funny stories and jokes. Madame Smith's Eight Victory Girls can not only dance, but amongst them are two or three very accomplished singers. One of the prettiest scenes was the domain of the Fairy Sunbeam, when the coach, drawn by six cream-coloured ponies, came in for general admiration. The Royal Ballroom was filled with dancers in picturesque costumes, who danced old English dances in perfect step and tune, and the last scene, The Reception of the Arts at the Prince's Palace, was quite in keeping with the piece, and brought the pantomime to a delightful conclusion.

"THE ENCHANTED COTTAGE" AT PLYMOUTH.

The Plymouth Repertory Company, which has for the past nine years provided the Plymouth theatre-going public with opportunities of seeing many of the works of both old and modern masters that they would not otherwise have had, and maintained such a high level of stagecraft, is this year playing as the special Christmas and New Year attraction Sir Arthur Pinero's "The Enchanted Cottage." Both the company and Messrs. King and Parry, proprietors, are to be congratulated on the success achieved with this delightful phantasy. It is effectively mounted, and the picturesque side is enhanced by charming dances by a troupe of cleverly trained local children, and of course the witches. Mr. Bernard Copping gives a very sympathetic impersonation of the blind Major; Mr. Arthur Young is a convincing war-scarred Oliver Bashforth; Miss Mabel Edwardes gives a sincere and an appealing Laura Pennington; Miss Frances Waring presents a fine study of the witch-like old housekeeper; and Miss Mary Cavendish also scores a success as Bashforth's mother; while other noteworthy parts are capably filled by Mr. Alfred Brandon, Miss Ivy Carleon, Mr. John Durant, and Mr. Edward Lokstone. The performance of the play is a fitting celebration of the ninth anniversary of the founding of the repertory company.

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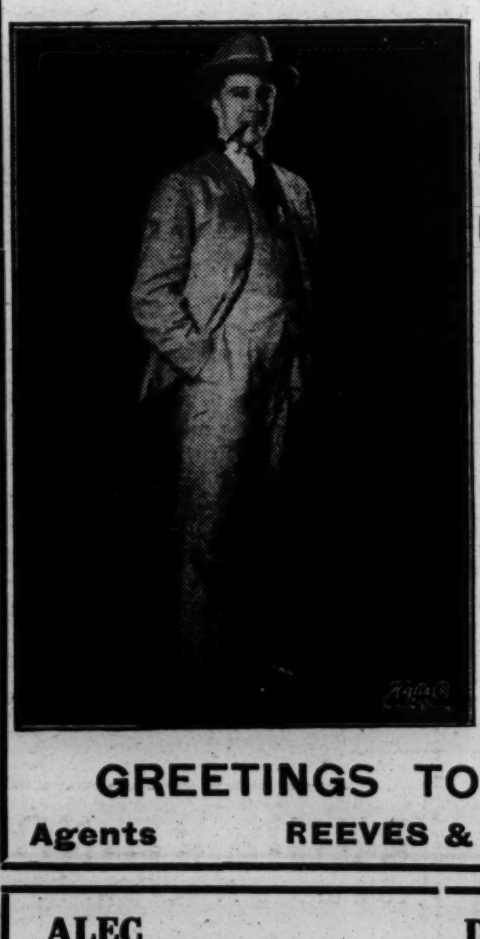

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NEXT WEEK'S CALLS.

MONDAY, JANUARY 5, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 26 NOW DUE.

ALBANY WARD THEATRES.

(Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth which is at 12 o'clock.)

BRIDGWATER PALACE. — Harold Reading's "Little Jack Horner" (six days).

JERSEY ALHAMBRA.—Goff Godfrey and Madam Alma Sante.

JERSEY OPERA HOUSE. — W. Ellis Slack's "Mother Goose" (six days).

SALISBURY PALACE. — "On the Dole."

WEYMOUTH JUBILEE HALL. — "Hello, Uncle!"

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Atelenta and Comanche Jim.

HAMILTON HIPPODROME (rehearsal, 1).—James Anderson presents "Hello! Bill."

IPSWICH HIPPODROME (rehearsal, 11.30).—Sydney Burns presents "Crash."

IPSWICH LYCEUM THEATRE.—Company as booked.

NORWICH HIPPODROME (rehearsal, 2).—George Bliss presents "Aladdin."

NORWICH THEATRE ROYAL.—Company as booked.

PAISLEY RINK PALACE (rehearsal, 12).—McLean and Atwell, Hunt and Davis, Rue Lambert.

PAISLEY THEATRE (rehearsal, 12).—Harry Kemp presents "Scotch Broth."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME. — Ventom Swift presents "Babes in the Wood" Pantomime.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Delhi and Partner, Pictures, Montague and Partner.

BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "For Love of Peg."

ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "The Sign on the Door."

LIVERPOOL PAVILION THEATRE.—Foster Kershaw, Sinclair and Co., Wallace Selkirk's "Clans of Scotland," Bros. Walsh, Sari, Victoria Monks, The Cardles, The Mito Trio, Bert Weston.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Annie Rooney presents "Goody Two Shoes" Pantomime.

MANCHESTER JUNCTION THEATRE.—Sharratt and Lang, Pictures, Tom E. Dean.

MANCHESTER KING'S THEATRE.—Dolly Ross presents "Robinson Crusoe" Pantomime.

MANCHESTER METROPOLE THEATRE.—Jazon and Montgomery present "Red Riding Hood" Pantomime.

MANCHESTER OSBORNE REPERTORY THEATRE.—The Broadhead Players present "The Lion and the Mouse," "African Love."

MANCHESTER QUEEN'S PARK HIPPODROME.—The Great Raymond and Vaudeville Co.

PRESTON ROYAL HIPPODROME.—William de Lacy presents "Humpty Dumpty" Pantomime.

SALFORD ROYAL HIPPODROME.—J. B. Taylor presents "Wild Oats" Revue.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Harry Willatt's Panto. "Cinderella."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Zeitlin and Murray present "The Dancing Barber."

LONDON SYNDICATE HALLS.

(See page 37.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 7.)

MACNAGHTEN CIRCUIT.

(Rehearsal for all Halls at 12 o'clock.)

BLACKBURN.—J. Edward Bleriot's "Dame Trot."

BRADFORD.—Harry Newbold's "Wet and Dry."

BURNLEY.—Archie Pitt's "A Week's Pleasure."

CARLISLE. — Cranston-Heath Productions' "Fags."

HALIFAX.—H. L. Osmond's "Goody Two Shoes."

HUDDERSFIELD.—George Sax's "Sixes and Sevens."

SOUTHAMPTON. — Charles Rich's "Mother Goose."

WARRINGTON.—Gar Kiddie's "Bo-Peep."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Lapp and Habel, Johnson Clark, George Lashwood, The Eight Empire Girls, with Bert Neilson, Conrad's Pigeons, Lou Radford, Hart and O'Brian.

BIRMINGHAM GRAND (rehearsal, 1).—The Jovers, Wallen and Partner, Ella Shields, Fred Barnes, The Eight Moss Girls, with Bert Neilson, Gus Fowler, Howard Rogers.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

BRADFORD ALHAMBRA (rehearsal, 12.15). — Dolly Elsworthy, The Two Le Bergs, Ernest Hastings, Barker and Wynne, Wilson Hallett, Fisher and Lea, Jack Le Dair.

CARDIFF EMPIRE (rehearsal, 1). — John Lester presents "The Hollywood Follies." Cast includes Harry and Burton Lester (second week).

EDINBURGH EMPIRE (rehearsal, 12).—Julian Wylie presents Stanley Lupino in "Who's My Father?"

FINSBURY PARK EMPIRE (rehearsal, 1).—D. L. Keith, by arrangement with Harry Day, presents "Visions." Cast includes Jim Jessiman and Elaine Rosslyn.

GATESHEAD EMPIRE (rehearsal, 1).—"Contrasts."

GLASGOW ALHAMBRA (rehearsal, 11).—Julian Wylie presents "Brighter London."

GLASGOW COLISEUM (rehearsal, 11).—Fred Collins presents Moss' Empires pantomime, "The Forty Thieves." Cast includes G. H. Elliott, Kitty Evelyn, and McGregor and Hood.

GLASGOW EMPIRE (rehearsal, 11).—Vera Rudd and Partner, The Great Gerrard, Florence Yaymen, Neil Kenyon, Elgar Hudson Quintette, Gautier's Animated Toyshop, J. P. Ling.

HANLEY GRAND THEATRE (rehearsal, 1.30).—"April Showers."

HULL PALACE (rehearsal, 1).—Albert De Courville presents "Flirts and Skirts." Cast includes Syd Howard and Doris Lee.

LEEDS EMPIRE (rehearsal, 1).—Julian Wylie presents George Bass in "Mr. Tickle, M.P."

LIVERPOOL OLYMPIA (rehearsal, 1).—Julian Wylie presents "Puss in Boots." Cast includes G. S. Melvin, Mona Vivian, and Billy Merson.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's pantomime, "Mother Goose."

MANCHESTER PALACE THEATRE (rehearsal, 11). — Julian Wylie presents "Leap Year." Cast includes George Robey.

NEWCASTLE EMPIRE (rehearsal, 1).—Florrie Forde's pantomime, "Jack and Jill." Cast includes Florrie Forde, Stanford and Allen, Reg. Bolton (second week).

NEW CROSS EMPIRE (rehearsal, 1).—Nina and Nora, Elevena and Alert, Lena Brown, Arthur Prince, Nixon Grey, Burr and Hope, Keith and Joan Dingley.

NEWPORT EMPIRE (rehearsal, 1).—The Six Brothers Luck present "Forbidden Fruit." Cast includes Edgar Cooke and Mabelle Thorne.

NOTTINGHAM EMPIRE (rehearsal, 1).—Tommy Mostol presents "The Golden West." Cast includes Eddie Polo, Tommy Mostol, and Ray Zack.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Robin Hood." Cast includes Louie Beckman, Frankland Gray, Gordon Rennie, Winifred O'Connor.

SALFORD PALACE THEATRE (rehearsal, 1).—Seymour Hicks presents "Broadway Jones."

SHEFFIELD EMPIRE (rehearsal, 1).—T. Elder Hearn presents "Scandals of 1924."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30). — "Love and Sacrifice" (film).

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Merry Widow."

STRATFORD EMPIRE (rehearsal, 1).—Elkins, Fay and Elkins, Kirkby and Hudson, Harry Herbert, Little Pipifax and Co., Cruikshank, Adams Duo.

SUNDERLAND EMPIRE (rehearsal, 1).—"Jack, the Giant Killer."

SWANSEA EMPIRE (rehearsal, 2). — Clay Keyes, May Sherrard, Alfredo's Band and Terpsichore, Jerry and Co., Tom Barrasford, Paddy Saunders, Texo.

VICTORIA PALACE (rehearsal, 10.45).—Bert Coote and Co., Milton Hayes, Dunio and Gegna, "Our Palace Girls," Delysia and the Stroganoffs, Jack Stocks, The Rasmussens, Vickey Delmar.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Mother Goose."

STOLL TOUR.

(See page 37.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Cinderella."

BRIGHTON HIPPODROME (rehearsal, 12).—The Great Carmo.

LEEDS HIPPODROME (rehearsal, 12).—"Pages."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Little Nellie Kelly."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Cinderella."

PARIS ALHAMBRA.—Period commencing Jan. 9, 1925.—Les Bastiens, Halma, Caron Troupe, Masa Takahashi, Mlle. Lys Ganty, Mlle. A. Calzelli, Max Rogee, Kama Kura Family, Three Onotos, Philippenko, Artemus, Buchanan Bros.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Mam'zelle Kiki."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Poppy."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Joan All Alone."

SOUTHEND HIPPODROME (rehearsal, 12).—"Mr. Manhattan."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Happy Hours."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Charles King presents "Sign On."

ASTON HIPPODROME (rehearsal, 12).—Tom E. Hughes, Yost and Lady, Ernie Garner, Phil Kauffman, Flying Winskills.

COVENTRY HIPPODROME (rehearsal, 1).—Victoria Carmen, Ten Loonies, Ocenza Trio, Charles Stevens, Claire Foster, Conway and Cordwell, Wyn Gladwyn.

EALING BROADWAY PALLADIUM (rehearsal, 12).—Haig and Escoe, Gracie Cunard.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Fred Collins's "Dick Whittington" pantomime.

EDMONTON EMPIRE (rehearsal, 12).—Albert De Courville presents "The Rainbow."

ILFORD PREMIER (rehearsal, 12).—Val Mareski, Joyce and Jefferies.

KEIGHLEY HIPPODROME (rehearsal, 12).—"Wake Up!" Revue, featuring Jack Gallagher.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Dick Ray presents "Aladdin" Pantomime.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Follow the Money" (P. M. Turner).

PENGE EMPIRE (rehearsal, 12).—"Rumours of 1925."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Daimler and Eadie, The Bryants.

SHOTTON ALHAMBRA (rehearsal, 5).—"Winstan Gordon's Star Varieties":—Howe and Watt, Saltley and His Nibs, Revill and Syd, Henry Bekker, Stewart and Ray, Eleanor Kendall, Pauline and Diana.

TOTTENHAM PALACE (rehearsal, 12.30).—The Huntings, Val Fenton.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "London to New York."

WALSALL PICTURE HOUSE (rehearsal, 11).—Leo and Hesketh, Olga Zita.

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PROVINCIAL PANTOMIMES.

"DICK WHITTINGTON" AT CHELTENHAM.

Only the best ingredients have been used in "Dick Whittington," produced at the Opera House on Boxing Day by Messrs. Ray. It is replete with fun and fancy, liveliness and loveliness, and the music is a strong feature, the singing of the chorus being notably good. The book is ably done by Mr. Byam Wyke. Highgate Hill is a splendid set, and the bells most effectively ring out their message to Dick. The Main Deck of the Saucy Sally, peopled with its charming crew, is a delight, and the Coast of Morocco, where all safely escape from the wreck, is very attractive.

Miss Bessie Leigh makes a fine, well-built lad of Dick. Her easy jauntiness is most engaging, and her singing is a joy. Her best hits were "Why Did I Kiss That Girl?" "Chil Bom-Bom," and "What'll I Do?" With Alice she sings "Why Did You Teach Me to Love You?" which also scored heavily. Miss Beatrice Courtney, as Alice, is sweet and natural, her best song being "In Barefoot Days." "When Day Dreams Come True" was winsomely sung by Alice and Dick.

Mr. Albert Dudley played with quiet, well-sustained humour as Alderman Fitzwarren, his "When They're Eating Rice in China" being particularly good. Betsy, the Cook, was admirably presented by Mr. Alfred Passmore—one of the best all-round dames we have seen recently. His rendering of "I Love Kids" was immense. With Idle Jack (Mr. Rowland Bernard) some of the best things are done, "O, Ain't Love Grand?" in particular. Mr. Bernard's humour as Idle Jack was of the subtle kind, but he had the house rocking most of the time. "Has Anyone Seen My Pom (Tiddley Om Pom)?" being an excellent sample of his art. He, however, always led the comic element in conceited effort. "It Ain't Going to Rain No More" and "Puff, Puff, Puff, Off We Go," both went with a bang.

The Emperor of Morocco was capably played by Mr. Ray Irwin, to whom one of the biggest hits was allotted, "Sahara." This had a splendid setting, and soloist and chorus alike excelled in the rendering. Miss Edith James was a charming Princess Badoura, and both sang and acted very engagingly. Miss Vivienne Compton was a picturesque figure as the Captain of the Saucy Sally, and spoke her lines with point; and Miss Gay Angela was well in the picture as Margery Rosebud.

Miss Gloria Gay, as Fairy Bow Belle, was just as she should be, and her singing was delightful in "The Golden West." Mr. Sydney Groom was a sinister King Rat, and did sound work.

One of the most striking things was the business contributed by the Brothers Gerrard as the Bosun and the Mate. Their boxing was a real treat, particularly the Carpentier and Beckett knock-out "as seen in slow motion."

By no means last in importance and ability comes Mr. George Roberts as the Cat. He soon won the hearts of the youngsters, and when in the interval he visited every part of the house, their delight knew no bounds.

Chief amongst other things, the dancing of the Eight Iris Girls deserves the highest commendation. The work of these charming little ladies was ever of the best, and the orchestra, under the baton of Mr. Alfred Humphries, deserves especial praise.

"BABES IN THE WOOD" AT DUBLIN.

"Babes in the Wood" opened at Olympia, Dublin, on Boxing Day, to a crowded house. Produced under the direction of Herbert Barnes, with music composed and arranged by Herbert Barnes, scenery and mechanical effects by Robert Small, the production proved one of the merriest and brightest staged here for many years.

Miss Cissie Nadene (principal boy) won immediate success. The possessor of a fine stage presence and a sweet voice, her numbers were warmly encored, her best songs being "If They're Irish, Bring 'Em All In," "Put Away a Little Ray of Sunshine," and "California." Miss Olive Aubrey (principal girl), a winsome and attractive Maid Marion, played throughout with refreshing charm, her song "Secrets" being especially well rendered and receiving a double encore, her other number "Barefoot Days" receiving much applause. Comedy is a strong feature of the pantomime, Bobbie Graham (Dame) keeping his audience in a continual state of merriment with his gagging and "confidential patter." His comedy numbers "I Love Kids" and "I Like a Doughnut with Jam in the Middle" were heartily chorused all over the house.

Bruce Cameron (Baron) is a natural and refined comedian, and his many appearances added much to the fun of the production. His number "Has Anyone Seen My Pom?" was distinctly good; whilst his amusing antics as Jimmy Green in the schoolroom scene simply convulsed the house.

Grar and Grar (the Robbers) helped in no small manner to the success of the production, their simultaneous dancing showing remarkable skill. Their duel in the wood was a piece of excellent foolery.

Audrey Beauchamp (Fairy Queen) made a distinct hit, her number "Nightingale" receiving the tribute of an encore.

The duet "From One Till Two," by the principal boy and girl, proved one of the best numbers of the production.

The Misses Rene, two dainty little mites, played the Babes to perfection, their song "I Do Love My Little Teddy Bear" being especially good. Misses Doris West (Little John) and Clarice Caine (Phyllis) played their respective parts with undeniable success. Will Pfounds (Friar Tuck) both looked and acted his part to a nicety.

The dancing specialities of Laura Little's Six Spotlights and Mme. Cordell's Six Petites, two charming troupes of juvenile dancers, were much appreciated.

Special mention must be made of the magnificent scenery, the Enchanted Glade and the instantaneous change from summer to winter proving a triumph of stagecraft. The ballets were another feature, especially that of the "Robins and Butterflies," and the Dresden China ballet with Watteau dresses.

The excellent augmented orchestra was under the direction of the producer, Mr. Herbert Barnes.

"THE KING OF THE GOLDEN MOUNTAIN" AT MANCHESTER.

The John Hart tradition is well maintained by his production of "The King of the Golden Mountain" at the Opera House, Manchester, which took place on Christmas Eve. The book, by R. C. Oldham, tells a story involving all the usual elements of pantomime, and depicts in twelve scenes the adventures of a charming youth, named Derrick, who, pursued by a malignant Dwarf, is eventually assisted to a triumph over evil, and the acquisition of a Princess, by the timely interventions of a River Fairy. Messrs. R. C. Oldham and Geo. A. Jackson have painted the scenery, and Mr. Sidney Watson has staged the show, nothing in the way of dressing and accessories being spared to ensure a magnificent effect. The action proper begins on the Royal Quay, a fine open set, where all the principals are introduced.

Miss Daisy Wood cuts a smart figure as Derrick, whose arrival by boat is mistaken for that of Prince Osric, to whom King Fedup's daughter, Rosalie, is to be betrothed. This popular comedienne is, in fact, perfectly at home as principal boy, and has quite the right dash and style in the singing of some popular songs, chiefly "A Smile Will Go a Long, Long Way," "California, Here I Come," and "Sergeant Percy," all of them well received at their several times. The Princess Rosalie, who, of course, falls in love with Derrick, has a charming and clever exponent in Miss Dot Temple, who moves quite happily through her business, and displays effective vocal power in a smart rendering of "Put Away a Little Ray of Sunshine," as well as in numerous concerted interludes. Rosalie's nurse, Rowena, is impersonated by Mr. Marriott Edgar, who is well known as a "dame," and who has made for himself a restrained, but highly effective style, which, though so far removed from the ludicrous, never fails to get home. He has, however, a ludicrously funny song, "Father, Bob Your Whiskers!" which meets the most extravagant requirements. King Fedup also, played by Mr. Dick Evans, is a distinctly comic character, clear and strong in delivery, easy and resourceful in style, and quite good in his vocal contributions notably the song, "My Word, You Do Look Queer!" Prince Osric turns out to be another person calculated to tickle the risible faculties. This is Mr. Teddy Brogden, who makes up a rather spare figure, wearing glasses, and with a simple and unassuming manner, which is by no means lacking in humour, and which he uses very effectively. That he can render a song, too, with really laughable effect is proved by his singing of "It Ain't Gonna Rain No More." This trio of comedians have the bulk of the fun among themselves, and they work extremely well together, sharing the honours. Mr. Edward Barrie gives a weird embodiment of Gristo, the Dwarf; Miss Amy Grant is a bright and tuneful Fairy; Miss Edith Pearson figures well as a Court Herald, along with Miss Glae Carrodus as a Maid in Waiting; Mr. William Thomson as Fearless makes a hit with "Sahara"; and various other rôles are picturesquely filled by Mr. A. C. Gibbon, Mr. J. M. Stewart, Mr. Henry Carter, and especially the Bouncing Dillons, who have a scene practically to themselves, and who make one of the hits of the show in their speciality. There are also some special dances, very gracefully done, by Misses Zelda and Freda Jensen.

All these are the components of a success, and they are backed up by an achievement in scenic art which is comparable with the best. An outstanding novelty is a huge clock, showing Father Time enthroned behind the great moving wheels, with the Hours in attendance, and this, giving place to a Hall of Past Civilisations, is followed by a series of illustrative pageants, magnificently dressed. Another big scene, in the true spirit of pantomime, is the Giant's Tea Table, where we see a long procession of dainties, and, at the finding of the magic sword by Derrick in a huge lump of butter, great cakes and loaves and other eatables spring into life. Much applause is occasioned also by a scene in which the illusion of the lights of a motor-car descending a mountain side is carried out, the car eventually landing with its occupants, Prince Osric and Rowena, outside the Giant's Castle. The Ballroom scene at the close crowns all in a blaze of splendour; and it is noteworthy that a pantomime of such elaborate dimensions and infinite detail as this should have had its first night without the smallest hitch of any kind.

"ROBIN HOOD" AT NOTTINGHAM.

"Robin Hood; or, The Babes in the Wood," which began its six weeks' run on Boxing Day, is the first pantomime to be presented at the Theatre Royal, Nottingham, by Moss' Empires, Ltd., and the crowded holiday audience accorded it a hearty welcome. An intriguing start is made with a Christmas card like setting, showing the Babes awakening the pity and protection of the Spirit of the Woods. The next scene is the Village of Sherwood, where the company assemble in full strength. Their dresses form effective colour contrasts. The finale of the first act is reached with Fairyland, an entrancingly beautiful transformation scene, with huge tropical birds disporting themselves among multi-hued orchids, and providing a riot of colour. The children's butterfly ballet, in diaphanous garments of mauve, shell-pink, white, and amber, perform graceful dances, and tableaux are made by the elder girls standing on sliding platforms in effective poses. Another fine spectacle is the Terrace Gardens, a Grecian-like setting, with a background of purple sky, rendered luminous by twinkling stars. The Interior of the Baron's Castle is a massive setting, and the final Palace scene is lavishly ornate.

A great success was made by Miss Winifred O'Connor, who plays Maid Marion. Her voice is much above pantomime level, and she charmed with her rendering of "June Night," "Just a Kiss in the Dark," "That Dreamy Melody," and "Butterflies" (the latter sung in an effective flower tableau). Miss Louie Beckman, the handsome principal boy, sings admirably "What'll I Do?" "A Smile Will Go a Long, Long Way," and "California"; whilst the Spirit of the Woods (Miss Elsie Cowie) sings very sweetly "Riviera Rose" and "Golden West." Ernest Ludlow as the Baron utilises his deep voice to effect in "The Floral Dance" and "The Ragged Vagabond"; and Gordon Rennie, the lively and grotesquely clad Dame, has a popular number in "Don't Eat Bananas with the Skins On." He is also accompanied by Frankland Grey (Sammy Softhead) in "Rich Man, Poor Man." A great ovation greeted Olive and Beryl (the Babes) in their intricate and picturesque dance, "The Moth and the Flame." O'Wray and O'Dare were very successful in their knockabout numbers. The orchestra is under the direction of Mr. Charles Wyndham. Mr. Fred Terriss is the producer.

"MOTHER GOOSE" AT OLDHAM.

"Mother Goose," produced at the Grand Theatre, Oldham, on Monday, Dec. 15, by Ventom Swift. The book follows the story closely. A capital company has been engaged, and includes Miss Vera Wootton, who, as Jack, the principal boy, gives an excellent impersonation throughout. She has several good songs, including "Seven o'Clock," "California," "Sahara," "Twilight," "Farmer Giles," "Hum a Little Tune," and a duet with Jill, "I'm Just Wild About Dancing." Miss Esme Willard as Jill acts charmingly, and her singing is excellent. "Dream Daddy" being rendered with good effect. The Sisters June (Ida and Orvel) appear as Margery and Roderick, and gain much applause, playing their parts in capital style. Their dancing is a prominent feature, and they received several recalls. Miss Betty Crighton and Miss Nellie Vickers, as May and Will; Miss Bessie Millard as Fairy Benevolentia, and Wallie Gilbert as Demon Avarice, are all well cast. The comedians are headed by Bert Maddison as Billy (Mother Goose's nephew), and he scores all through. His song, "Sentimus Swish," in which he is ably assisted by Miss Crighton from a box, is very amusing. Dan Lawley plays the part of Mother Goose in an original style, being dignified as well as humorous; and Lauri Jaye as Baron de Grouse makes the most of the part. Billy Malpass as Amelia Jane, the goose, does all that is required; and Jimmie Rich and Ernie Wilson are successful as Robert, the policeman, and Timothy, his assistant. There is an excellent chorus under the baton of Rex Harvi. There are nine scenes, the principal ones being Sunnyville Farm, The Fair, Palace of Dancing, The Grand Palace (in which an innovation is the introduction of the Clown and Pantaloon, with Columbine and Harlequin), and all are excellent examples of the painter's art.

"WHITTINGTON" AT PENZANCE.

Penzance Pavilion was packed on Boxing Day at the first performance of Mr. Dan Slater's pantomime "Dick Whittington."

The show was bright and attractive throughout, well-dressed, and tastefully mounted.

Miss Madge Locke, as principal boy, worked exceedingly well, and was warmly received; whilst La Belle Myrtle, as the Cat, won distinction by her clever acrobatic accomplishments. Mr. Jack Noyes, as Idle Jack, evoked roars of laughter, and Miss Kitty Noyes, as Algy, was excellent. This young artist has a personal charm, which was not lost on a most appreciative audience. An outstanding feature was the splendid acting and humour of Mr. Alex. Kennedy, who was ably supported by Mr. Roy Rell. Mr. Norman Rolt, as Emperor of Morocco, was heartily applauded for his perfect rendering of "Sahara" and "My Riviera Rose." Mr. Arthur Scott was exceptionally good as Alderman Fitzwarren; whilst other members of the cast who performed creditably were Miss Madge Diston, Mr. Frank Vant, Miss Freda Vaughan, Miss Claude Cliffe, and Miss Asta Fedora.

"CINDERELLA" AT PLYMOUTH.

"Cinderella," produced by Fred Clements at the Theatre Royal, Plymouth, is a brilliant success, the demonstrations by the crowded houses on Boxing Day being eloquent evidence of this. Mr. Clements is also responsible for the book, and, while following the simple lines of the story, has introduced some artistic novelties and amusing numbers which emphasise rather than break the continuity of the theme. The tuneful music is by Mr. Dudley Powell, and the mounting and dressing of the pantomime are on a lavish scale, with beauty as the dominating note. The opening scene, the Forest of St. Bleu, is very effective, and the finale, the Prince's Ballroom, is a great spectacle, but the palm must be awarded to the White Scene, which is the last word in pantomime elegance. It is indeed a magnificent setting for the fairy ballet, in which clever Hilda Moore appears as the premier danseuse, and for entry of fairy coach drawn by four pretty little ponies. For the children this proves a great scene, while another attraction for them is the Enchanted Forest with its grotesque figures and animals and brillian electrical effects by Fred Klick.

The company is excellent in every respect. Lorna Cherry is a dainty, winsome Cinderella. She acts and sings well. Trixie Richmond is a captivating Prince Charming, and wins the hearts of everybody with her renderings of "Golden West" and "What'll I Do?" May Fansette is a dashing Dandini. She carries all before her, and her songs, "Why Did I Kiss That Girl?" and "California, Here I Come," are very popular. The Ugly Sisters are most amusingly impersonated by May Holden and Belle Austin, and Margaret Mackenzie is a most lovable Fairy Godmother. She sings well, especially in "Sahara." Jean and Flora Atholl give delight with their representations of Lord Douglas and the Earl of Airdie. A hit is made by Jack Murray in the part of Buttons. He is simply irrepressible, yet there is a naturalness about humour and business that none can resist. Syd Christo plays Baron Hardup with a likable joviality, and sings well, and as Simple Simon Jack Strand scores in a quaint and convincing style. The Vedras, who play the part of the broker's men, provide some exceptionally clever eccentricities.

Madame Walker's Twelve Juveniles are very popular, their clever dancing making a strong appeal to the youngsters, and Mlle. E. Winstanley's Six Wintons perform some delightful specialities. The singing of the London Welsh Quartette is most enjoyable, and a word of commendation is due to the orchestra under Mr. Harry Bamford.

"DICK WHITTINGTON" AT SHEFFIELD.

By arrangement with Mr. John Hart, Mr. Fred Clements is providing the pantomime of "Dick Whittington and His Cat" at the Theatre Royal, Sheffield, which opened on Christmas Eve to a large audience, and was accorded a hearty reception. The book is the joint work of Fred Clements and Frank Leigh, who have presented the old story in a new and interesting setting. The music, by Dudley Powell, is full of melody throughout, the dresses are unique in design, and the colours tastefully blended. Special attention has been paid to the scenery, which is most elaborate. There are 10 scenes; the opening one, of Olde Cheapside, a full set, serves to introduce the principal characters and a pleasing juvenile ballet; Fitzwarren's Stores, where the fun is fast and furious, and the comedians put in some good work; Highgate Hill, full of beauty, with the perspective cleverly brought out (a grand floral ballet is presented here, with Miss Beatrice Bancroft as principal dancer); The North Pole, a realistic set, which serves to introduce The Kenna Bros. in their clever Aeroplane speciality act; Port of London is another fine stage picture, with its quaint houses and shipping, and where the comedians score again; the concluding scene, Feather Palace at Morocco, is a gorgeous blaze of colour and brightness, a veritable triumph of stagecraft and scenic art. Other interesting scenes are Fitzwarren's Pantry, Shores of Morocco, and Room in Palace.

An exceptionally strong company has been secured, who work well together. Miss Kitty Storrow is an ideal Dick; her pleasing personality and style soon won her hearty recognition; her vocal numbers, "A Smile Will Go a Long, Long Way," "Kentucky, As Sure As You're Born," and "What'll I Do?" were well rendered. Miss June Stirling was an attractive Alice, her song, "From One Till Two," and duet, "Teach Me," with Dick, being most acceptable. Miss Effie Mann as Fairy Bow-Bell was charming, and her singing of "Nightingale in June" evoked deserved applause. Mr. Fred Cartwright is a dignified Fitzwarren; his topical song, "To Think Such Things Should Happen in Old England," was finely rendered, and Mr. Gerald Williams, as King Rat, sang "Out In the Golden West" in fine style. The comedians are a happy lot; a large share of fun-making is in the hands of Conor Kenna as the Mate, and Jim Kenna as the Captain, and their efforts receive hearty recognition. As Martha (the cook) Mr. Len Teel has a congenial part; he has two songs, "Our House Will Be All Right" and "I Like a Doughnut"; Idle Jack is in the capable hands of Mr. Austin Webb, who takes full advantage of his many opportunities; his comedy numbers are "I Love Kids" and "Don't Eat Bananas with the Skins On!" Mr. Johnny Fuller, as Tommy, the Cat, gives a clever study in every detail; his antics and smart dancing are highly appreciated, especially by the juveniles. Other parts are well played by Miss Anna Thayer (Randolph), Miss Beatrice Bancroft (Marjorie), and Miss Leila Mackenzie (Empress).

Attractive specialities are given by Madame Victor's Twelve Juveniles, singers and dancers; Lily Bell's Eight Bow-Bells, speciality dancers; The Wallace Orton Male Quartette, and Mr. Johnny Fuller. A well-trained chorus and augmented orchestra are under the direction of Mr. Charles Pearson. The whole pantomime reflects the highest credit on Mr. Frank Irwin, the producer.

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Season's Greetings
To All Friends.

BERT ERROLL
STARRING
WILLIAMSON VAUDEVILLE. AUSTRALIA.

Phenomenal Success Everywhere.

Australia has not seen or heard anything quite so remarkable on the vaudeville stage as Bert Erroll, who made his first appearance at the Tivoli yesterday afternoon.

Three clever women, Vesta Tilley, Hetty King, and Ella Shields, have been culled from the English stage to impersonate the dashing male, but it has remained for Bert Erroll to show us how accurately alluring woman can be imitated by man.

When a tall, handsome woman, swathed in cloth of silver, stepped on to the Tivoli stage yesterday, very few in the audience suspected her identity. A soprano voice of surprising quality—a lithe form that swayed and gleamed to the music—and shapely limbs that commanded attention, who could dream that these were the attributes of Bert Erroll? Yet, so it was, and a deep masculine voice which interpolated a sentence into the chorus, gave the secret away.

Bert Erroll's act has been perfectly produced. With the aid of Reg. Fowler at the piano, and Ray (Jennie Hartley's sister), as dainty dancer, this clever artist loses no opportunity of showing his versatility. Alternately he changes from feminine to male attire, yet it is mainly his singing which causes most astonishment. Bert Erroll, has, in fact, two complete voices—a pleasing soprano and a baritone of remarkable range. Hearing is believing and it will be surprising if there is a vacant seat in the Tivoli for the next month.—

Sydney Sunday Times, 21/9/24.

JACK BOOT & CO.

With the Compliments of the Season to a real Artiste and Pal, Miss LILY LONG. Also my agent, JOE SHOEBRIDGE. And all concerned.

Principal Comedian Andrew Melville's pantomime.

JOHN BARTON & ANNE ASHLEY
IN A
FRESHLY MINTED COMEDY
"MONEY TALKS"
Playing Keith Vaudeville, U.S.A.

□ □ □

Wish all our Friends in England a Happy and Prosperous New Year.

□ □ □

MANAGERS and AGENTS
"LOOK OUT"
FOR
LOUIS DÉZART'S
NEW
"ACT"
TO BE OUT
SHORTLY

LOUIS DÉZART
BY HIMSELF.

Season's Greetings
FROM
BERT BENDON
PANTO
(Principal Comedian)
Theatre Royal
Edinburgh

Compliments of the Season.

BERTRAM DENCH
MARTHA ("DAME") in
"HUMPTY DUMPTY."

Grand Opera House,
Belfast.

LIL MARJORIE

Season's Greetings To All.

PRINCIPAL GIRL,
"Jack and Jill,"
Grand Theatre,
DERBY.

PROVINCIAL PANTOMIMES.

"GOODY-TWO-SHOES" AT ASHTON.

Messrs. W. H. Broadhead and Son, of the Empire Hippodrome, Ashton-under-Lyne, launched their annual for Christmas and the New Year with flying colours. "Goody-Two-Shoes," in seven scenes, is one of J. G. Kelly's enterprises, and a really fine show it is. The panto. throughout is of the rollicking order, and there are specially hilarious scenes which give the comedians an opportunity of displaying their humour, to the delight of the audience. The latest pantomime hits are sung by permission of Messrs. Feldmans, Francis, Day and Hunter, Lawrence Wright, and Wests. The book, by Mr. Josephs, is dotted over with puns, and it follows the traditional story known to the juveniles as "Goody." The fun is well maintained by the principals, the more prominent being the favourite, Annie Rooney, as Mary Ellen, who makes the "rafters ring" with her voluble tongue and comical antics, and Chris. Morgan as John Willie. Robin Hood and Will Scarlett are introduced into the plot, the beloved heroes of forest romance; and Miss Bebe Vivian makes a manly and courageous hero and sings delightfully; while Randolph Westwood as Scarlett is an admirable second to his chief. Miss Laurie Wedburn is one of the prettiest and daintiest Maid Marions we have ever seen, whose vocalism and dancing are exceedingly good. Gaby Derbyshire makes a most lovable Goody-Two-Shoes, and she sings and dances sweetly and neatly. Miss Doris Knight, as the charming Margery Daw, must not be overlooked, nor the sparkling, twinkling feet and pretty faces of the Maids and Fairies who attend on Goody. Mr. Haydn Abbott is the impecunious scoundrel, Baron Hardup, and he is a capital fun-maker, and never fails to cause hearty laughter. Mr. Jack Brennan takes care Tommy, the cat, has a prominent "show" by his feline antics, and Mr. Jack George's Donkey was a clever impersonation. In the hands of Mr. Jack Lonsdale, the Demon King was a clever make-up of a denizen of the infernal regions, and his manner was very awe-inspiring; his songs were very well rendered. Mr. Harry Gibson as Johnny Green deserves mention. Miss Brenda White as Fairy Queen and Miss Hilda Harrop as Fairy Bluebell are both charming ladies, clever in pose and in song. As Mary Ellen Annie Rooney stamps the "business" of the panto. with the initial of complete success; while Chris Moran's John Willie is another clever impersonation. The Eight Little Duchesses and the Four Wembley Girls contribute greatly to the success with sprightly dances; and the full Beauty Chorus do well in choral refrains and graceful posing. The chief scenes are The Village Market Place, Mary Ellen's Cottage, Demon's Lair in the Woods, and The Princess's Palace.

"GOODY TWO SHOES" AT COVENTRY.

The Don Productions' rollicking new version of the "Goody Two Shoes" pantomime, written, invented and produced by Mr. Harry Russell, was successfully inaugurated at the Opera House, Coventry, on Boxing Day. Of the eleven scenes, the Snow Ballet, the Fair Ground, the Dwarf's Garden, and the Palace sets are artistic and effective examples of stagecraft, which reflect credit upon the scenic artist, Mr. Claude Brondbridge. Very little of the original story is retained, but there remains an effective linking up with many clever specialities. And singing and dancing is a prominent feature. Miss Florence Guest makes a dashing Robin Goodfellow, and sings in a rich and pleasant voice "What'll I Do?" "Twelve o'clock at Night," and "Back to Killarney, Blarney and You," the first-named song being an outstanding success, whilst the second made an effective chorus number. Miss Caprice Proud scores a big success in the title-rôle, and is uniformly good as regards action, singing and dancing. Her first number, the waltz song, "Where the Lazy Daisies Grow," and her Doll Dance being the most popular numbers. Mr. Harry Russell, in addition to his work as producer, is the life and soul of the comedy element, and, as Pickles, finds ample opportunity for exercising his talent. Apart from many other mirth-provoking antics, he makes a very fine speciality of the song "Turned Up," with an effective introduction of the members of the family who "turned up" at the 'groomless wedding. Billy Churchill, as the Squire, contributes his quota to the fun-making with "Oh! Woman" as his special song. Mr. Harry Carr gives an excellent dame study as Mother Hubbard, helping along very materially the humorous side of the production, and scoring song successes with "Have You Seen My Pom-Pom?" and a topical ditty with reminiscences. Verno and Lavelle, as two Broker's Men, also take a prominent part in the comedy line, and have several diverting specialities. Miss Glory Ashton makes a capital second boy, and the Lovell Sisters, as Jack and Jill, introduce some neat dancing. The Royal Naval Quartette contribute delightful part-singing in their operatic selections, and Miss Gladys Coombes brings a powerful, cultured voice to bear to advantage in her song "The Golden West." Dancing specialities by the Eight Orchards are rich in colour, graceful and artistic in execution, and well blended in vocalised harmony, especially so in the song and one-step "Monkey Doodle Harem." Apart from the roundabout finale to the Fair scene, the outstanding scenic feature is the Snow Ballet, invented and designed by Mr. Harry Russell, and artistically presented by the Twelve Empire Girls. Mr. Reg. H. Casson, who directs the augmented orchestra, has been responsible for much of the tuneful music. The pantomime runs for two weeks, afterwards going on tour.

"JACK AND THE BEANSTALK" AT HULL.

On Boxing Day Messrs. Morton, in conjunction with Mr. Tom Vernon, presented at the Grand, Hull, the pantomime of "Jack and the Beanstalk." Mr. Tom Vernon, the producer, has done his work effectively, and the pantomime is notable for vocalism, good voices being the rule, and not the exception. Another feature is the excellence of the dancing. There are ten scenes, which are based to find the frame within which the picture is set. The most beautiful of the scenes are the Growing of the Bean and the Fair scene. The chorus, a very capable one, respond well to the baton of Mr. Leslie M. Taylor. A group of children have been well trained, and will be to the liking of the juveniles as well as the adult patrons. The story follows in the main the well-known nursery one, with just such licence as is allowed to pantomime, and comes fresh to the city, for it is very many years since it has figured on the Christmas bill.

There is plenty of fun and colour in the Fair scene, and the comedians have their chance. Ally Benson again plays the Dame effectively, while Fred Shuff, as Muffins, plays well with him. The duet sung by this couple, "Mother and Nero," has caught on, Fred Shuff making his rôle a real Yorkshire one. Fun is also provided by Hugo Hamel's acrobatic troupe, with their whirlwind tumbling and by play; while the dwarfs, Nicholl and Andre Bloemarb, are two of the quaintest couples imaginable.

Miss Maggie McLean, the principal boy, has a very fine trained voice, and a pleasing collection of songs. Added to her musical attainments, she has a good stage presence. Princess Pearl, a rôle taken by Miss Vanwy Chard, is also a very notable impersonation. Not alone in her solo work, but in her duets, she is very successful. The singing Fairy part allotted to Miss Maie Thorpe receives the fullest attention, whilst Mr. Ralph Lowe makes a good demon. One of the features of the pantomime is the dancing of Ivan Kotchinsky and his partner Mlle. de Boisson.

Very successful vocal items introduced are "Not Here—Not There," "When Will the Sun Shine For Me?" "Just For a While," "I Like a Doughnut with Jam in the Middle," "How She Lied to Me," "Mother and Nero," "Our Home Will Be Alright." At the close of the first performance, in response to calls, Mr. Vernon thanked the audience for the reception accorded to their efforts.

"RED RIDING HOOD" AT ROCHDALE.

"Little Red Riding Hood" was produced at the Theatre Royal, Rochdale, on Christmas Eve by Messrs. G. E. Williams and Chas. Beanland. It is a very bright show, with its charming music, graceful dances, and beautiful dresses, and it has been enthusiastically welcomed by crowded audiences. The irresistible humour of Charles Beanland as Sammy kept the audience in the best of humour throughout, and there was never a dull moment while he was on the stage. The trick cycling of the Aston Bros. was another feature. The whole company is a good one, and a special word should be added for the fine singing of the artists—principals and chorus alike.

"DICK WHITTINGTON" AT ST. LEONARDS.

This pantomime, produced by George Grogie at the Palace Pier, St. Leonards, on Boxing Day, is a great success. The story is treated in a clever and original manner, and the scenery is excellent. It abounds with fun, and is full of musical plums. The principal items are "I'm Gonna Bring a Watermelon," sung by Basil Cooper, "Somebody In Somebody's Eyes," a duet by Mary Walkden and Mirabel Weir; "Your Fault, Not Mine," sung by Edgar Charles; "Shall I Have It Bobbed or Shingled?" (Harry Hayward), "One Little One More" and "I Like a Doughnut" (George Grogie), "Good Luck Lane" (Violet de Saxe), "I Wonder If She Is Lonely?" (Mirabel Weir), "The Sea Makes a Man" (F. Jennings), "Why Does a Chicken Cross the Road?" (F. Rigg and F. Jennings), and "Turned Up" (F. Rigg).

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And their Sisters
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Wish all their Friends the Best of Luck for the Coming Year.

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'Puss in Boots'
THEATRE ROYAL, NEWCASTLE

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ARTHUR ANARTO
RAY HOLGATE
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Yours at "h'opening" time,
Mrs. 'ARRIS.

FRED SPENCER,
"Dame," Theatre Royal, BRISTOL.

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Playing "JOLIDON" in
Geo. Graves' Production
"THE MERRY WIDOW."
NEW THEATRE, CARDIFF (4 WEEK SEASON)
Season's Greetings

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Photo by Dorothy Wilding, London.

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PAUL ENGLAND

Now Playing in
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King's Theatre,
GLASGOW.

Season's Greetings to All.

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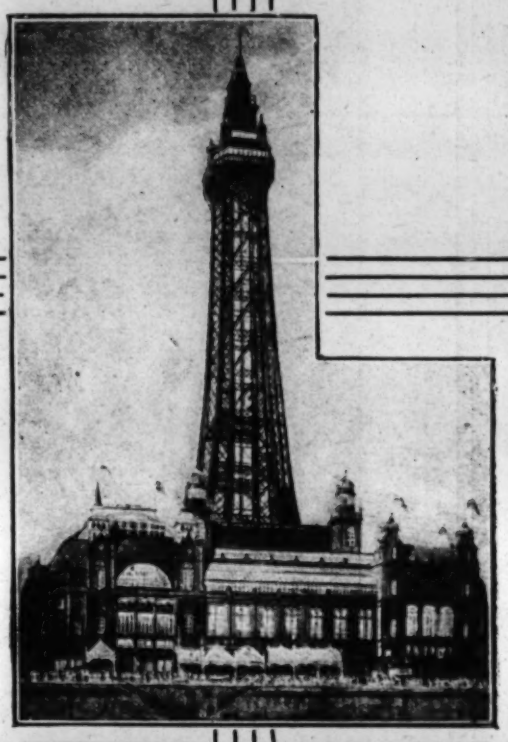
Wishes All His Friends

A Happy and Prosperous New Year

GREETINGS



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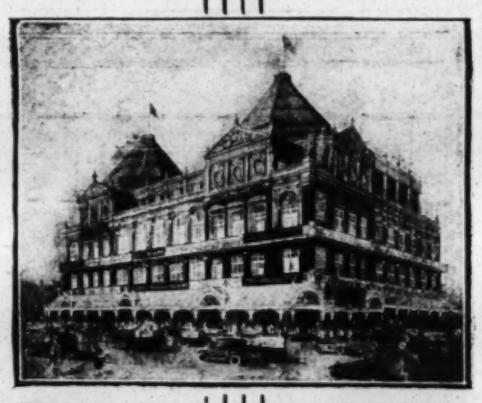

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Principal Girl, Lyceum, London — *"Love and Kisses," L.T.V. Tour*

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (BLISS).—Dec. 29, R., Norwich.
ALADDIN (CHARM).—Dec. 29, O.H., Northampton.
ALADDIN (HIGHLEY).—Dec. 29 and Jan. 5, O.H., Northampton.
ALADDIN (WORTH).—Dec. 29, R., Dewsbury.
ANDERSON, J. GRANT. REP. CO.—Little Hulton Playhouse, Bolton (season).
BABES IN THE WOOD (BARNES).—Dec. 29, Chelsea Palace.
BABES IN THE WOOD (VENTOM SWIFT).—Dec. 29, Hippo., Altrincham; Jan. 5, Empire, Ashton-under-Lyne.
BABES IN THE WOOD (MAVIS AND BRENNAN).—Dec. 29, G., Halifax.
BATTLING BUTLER.—Dec. 29, Hippo., Manchester.
BELLE OF NEW YORK.—Dec. 29, Public Hall, Stirling; Jan. 5, Pavilion, Ayr.
BOODLE.—Dec. 29, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
CAMPBELL, MRS. PATRICK.—Dec. 29, H.M., Carlisle; Jan. 5, Hippo., Dunfermline.
CARL ROSA OPERA CO.—Dec. 29, King's, Dundee, and O.H., Middlesbrough.
CATHERINE.—Dec. 29, Lyceum, Sheffield; Jan. 5, Court, Wigan.
CHU CHIN CHOW.—Dec. 29, Emp., Brixton.
CINDERELLA (DON PRODUCTIONS).—Dec. 29, New, Crewe.
CINDERELLA (GEORGE MOREAN).—Dec. 29, Royal, Cleethorpes; Jan. 5, Hippo., Selby.
DAME TROT (BLERIOT).—Dec. 29, Pav., Liverpool.
DEANE, HAMILTON.—Dec. 29, Coronation, Ulverston; Jan. 5, St. George's, Kendal.
DENVILLE (ALFRED), REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DICK WHITTINGTON (BISHOP).—Dec. 29, Met., Manchester.
DICK WHITTINGTON (DUNSFORD).—
DICK WHITTINGTON (COLLINS).—Dec. 29, R., Edinburgh.
DICK WHITTINGTON (HANAWAY).—Dec. 29, R., Bury.
DOBELL, W. L.—Dec. 26, T.H., Dundalk.
DOLLAR PRINCESS, THE.—Dec. 29, King's, Glasgow.
D'OYLY CARTE OPERA CO.—Dec. 29 and Jan. 5, Court, Liverpool.
D'OYLY CARTE OPERA CO.—Dec. 29, O.H., Blackpool; Jan. 5, H.M., Carlisle.
FOXWELL, HARRY.—Dec. 29, R., Leicester.
FRASQUITA.—Dec. 29 and Jan. 5, Lyceum, Edinburgh.
GODWIN HALLETT OPERA CO.—Dec. 29, T.R., Bury St. Edmunds.
GOODY TWO SHOES (OSMOND).—Dec. 29, Hippo., Gloucester.
GOODY TWO SHOES (ROONEY).—Dec. 29, Emp., Ashton-under-Lyne.
GRUMPY.—Dec. 29, Lyceum, Ipswich.
HUMPTY DUMPTY (DE LACY).—Dec. 29, Queen's Park Hippo., Manchester.
HUMPTY DUMPTY (MURRAY KING AND CLARK).—Dec. 29, D.P., Eastbourne.
IMPERIAL OPERA.—Dec. 29, T.R., Castleford.
JACK AND JILL (FLORRIE FORDE).—
JACK AND THE BEANSTALK (JAZON AND MONTGOMERY).—
JACK AND THE BEANSTALK (SUTTON).—Dec. 29, G., Plymouth.
JOAN ALL ALONE.—Dec. 29, Palace, Hammersmith; Jan. 5, Hippo., Southampton.
KATINKA.—Dec. 30, T.R., Guildford.
KIKI.—Dec. 29, Emp., Chiswick.
LAST WALTZ.—Dec. 29, T.R., Blackburn.
LILAC TIME.—Dec. 29, Pleasure Gdns., Folkestone.
LILIES OF THE FIELD.—Dec. 29, O.H., Scarborough; Jan. 5, T.R., Peterborough.
LITTLE MINISTER.—Dec. 29 and Jan. 5, Regent, London.
LITTLE JACK HORNER (DALTON).—
LITTLE NELLIE KELLY.—Dec. 29 and Jan. 5, Hippo., Liverpool.
LOVE MATCH.—Dec. 29, Empire, Leeds.
MAID OF THE MOUNTAINS.—Dec. 29, Emp., Hackney.
MADAME POMPADOUR.—Dec. 29, T.R., Norwich; Jan. 5, County, Bedford.
MADAME POMPADOUR.—Jan. 5, T.R., Bury.
MAXIM REPERTORY.—Dec. 29, Princess's, Church Gresley.
MERRY WIDOW.—Dec. 29, H.M., Aberdeen; Jan. 5, Empire, South Shields.
MOTHER GOOSE.—Dec. 29, R., Worthing.
MOTHER GOOSE (N.) (VENTOM SWIFT).—Dec. 29, Empire, Sunderland; Jan. 5, Empire, W. Hartlepool.
MOTHER GOOSE (S.) (VENTOM SWIFT).—Dec. 29, Royal, Chatham; Jan. 5, O.H., Cork.
MOTHER GOOSE (SLACK).—Dec. 29, O.H., Jersey.
MR. MANHATTAN.—Jan. 5, Hippo., Southend.
MR. TICKLE, M.P.—Dec. 29, Emp., Sheffield.
NELLIE DEAN.—Dec. 29, Emp., Croydon.
OFFICERS' MESS.—Dec. 29, King's, Southsea; Jan. 5, Hippo., Devonport.
O'MARA OPERA CO.—Dec. 29, H.M., Walsall.
OUR BETTERS.—Dec. 29, O.H., Buxton.
OVER THE HILL.—Dec. 29, Playhouse, Blackwood.
PERI.—Jan. 3, Gaiety, Hastings.
PIERROT AT PLAY.—Dec. 29, Kursaal, Whitley Bay.
POPPY.—Dec. 29, G., Blackpool; Jan. 5, Hippo., Sheffield.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY.—Jan. 5, O.H., Burton-on-Trent.
RED RIDING HOOD (LEE'S).—Dec. 29, Vic., Dundee.
RIP VAN WINKLE.—Dec. 29, Met., Glasgow; Jan. 5, Alhambra, Stirling.
RISING GENERATION.—Dec. 29, Palace, Westcliff; Jan. 5, Grand, Southampton.
SINBAD THE SAILOR (JAZON AND MONTGOMERY).—Dec. 29, King's, Manchester.
SPORT OF KINGS, THE.—Dec. 29, G., Swansea.
STOP FLIRTING (ALFRED BUTT).—Dec. 29, New, Oxford; Jan. 5, Empire, Wood Green.
STREET SINGER, THE.—Dec. 29, New, Cambridge.
TILLY.—Dec. 29, Emp., Newport.
TOM, TOM, THE PIPER'S SON (PLAYGOERS' SYNDICATE).—Dec. 29, Pav., Glasgow.
TONI.—Dec. 29, Corporation, Chesterfield (3).
TONS OF MONEY (WHITE).—Dec. 29, Watford; Jan. 5, Balham.
WHIRLED INTO HAPPINESS.—Dec. 29, Perth.
WORKING GIRL, A.—Dec. 29, Hippo., Willesden.

REVUES.

ALL IN FAVOUR.—Dec. 29, Hippo., Southampton.
ALL VIM.—Dec. 29, G., Halifax.
BRIGHTER LONDON.—Dec. 29, Al., Glasgow.
BRILLIANTS.—Dec. 29, T.R., W. Stanley.
CASEY'S COURT.—Jan. 5, Grand, Bolton.
CRASH.—Dec. 29, Grand, Hanley.
CONTRASTS.—Dec. 29, R., Barrow.
DAUBS AND DIMPLES.—Dec. 29, King's, Newcastle-under-Lyne; Jan. 5, Temperance H., Merthyr Tydfil.
DIPPY.—Dec. 29, Palace, Burnley.
EVENTS.—Dec. 29, Stratford.
FIZZ.—Dec. 29, Hippo., Maidenhead; Jan. 5, Clay Cross.
FLIRTS AND SKIRTS.—Dec. 29, Emp., W. Hartlepool.
FUN ON AN OCEAN LINER.—Dec. 29, Victoria Hall, Sunderland; Jan. 5, Miners', Ashington.
GINGER.—Jan. 5, Hippo., Birkenhead.
GOING SOME.—Dec. 29, Emp., West Bromwich.
GRUMBLES.—Dec. 29, T.R., Oldham.
HAPPY HOURS.—Dec. 29, Hippo., Leeds; Jan. 5, Hippo., Wolverhampton.
HELLO! WEMBLEY.—Dec. 29, Palace, Bradford.
HOLLYWOOD FOLLIES.—Dec. 29 and Jan. 5, Empire, Cardiff.
HONEYMOON GIRL.—Dec. 29, T.R., Darlington.
HOP SCOTCH.—Dec. 29, Alex., Widnes; Jan. 5, Globe, Consett.
IDEAS.—Dec. 29, Islington.
JOG TROT.—Dec. 29, T.R., Stockport; Jan. 5, T.R., Smethwick.
KHAKI.—Dec. 29, Hippo., Poplar.
LEAP YEAR.—Dec. 29, Pal., Manchester.
LITTLE JACK HORNER (DOLTON).—Dec. 29, Palace, Walthamstow; Jan. 5, Palace, East Ham.
LOOKING GLASS, THE.—Dec. 29, G., Clapham.
LONDON TO NEW YORK.—Jan. 5, Granville, Walham Green.
LOOM, THE.—Dec. 29, Palace, Salford; Jan. 5, Hippo., St. Helens.
LOVE AND KISSES.—Dec. 29, Olympia, Shoreditch.
LOVE AND LAUGHTER.—Jan. 5, Empire, Bristol.
MAGICAL MOMENTS.—Dec. 29, Hippo., Portsmouth.
ME AND MY GIRL.—Dec. 29, Hippo., Coventry.
MELODY BOX, THE.—Dec. 29, Emp., Glasgow.
NINE O'CLOCK REVUE.—Dec. 29, Empire, Swansea.
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OUR LIZ (NO. 1).—Dec. 29, Empire, Preston; Jan. 5, Palace, Blackpool.
PAGES.—Dec. 29, Hippo., Wolverhampton.
PARADISE ALLEY.—Dec. 29, Portsmouth.
PARISH RELIEF.—Dec. 29, Queen's, Poplar.
PEEPS.—Dec. 29, Hippo., Aldershot.
PINS AND NEEDLES.—Dec. 29, Hippo., Ipswich.
PLEDGES.—Dec. 29, Hippo., St. Helens.
PUPPETS.—Dec. 29, Royal, Dublin.
RADIOS.—Dec. 29, Bristol.
REAL STUFF, THE.—Dec. 29, Palace, Warrington.
RISK IT.—Dec. 29, Royal, Whitehaven.
ROUND THE TOWN.—Dec. 29, Hippo., Mexborough; Jan. 5, Castleford.
RUMOURS OF 1924.—Dec. 29, Emp., Edmonton.
SCOTCH BROTH.—Dec. 29, O.H., Dunfermline; Jan. 5, Theatre, Paisley.
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SHAVINGS.—Dec. 29, Grand, Doncaster; Jan. 5, Hippo., Rochdale.
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SIGN ON.—Dec. 29, Balham.
SIXES AND SEVENS.—Dec. 29, Pal., Halifax.
SNACKS.—Dec. 29, Theatre, Clydebank.
SNATCHES.—Dec. 29, Coalville; Jan. 5, Hippo., Wrexham.
STUNTS.—Dec. 29, Col., Cheltenham.
TEN TO ONE ON.—Dec. 29, O.H., Dudley.
TONICS.—Dec. 29, Hippo., Eastbourne.
TRUMPS.—Dec. 29, Blyth; Jan. 5, Palace, W. Hartlepool.
TULLO.—Dec. 29, Chatham; Jan. 5, Shepherd's Bush.
VISIONS.—Dec. 29, New Cross.
UNEMPLOYED.—Dec. 29, Palace, Leicester.
WAKE UP.—Dec. 29, Rotunda, Liverpool.
WET AND DRY.—Dec. 29, Palace, Southampton; Jan. 5, Palace, Bradford.
WHAT HO!—Dec. 29, Palace, Ebbw Vale.
WHISPERS.—Dec. 29, Hippo., Boscombe.
WINNERS.—Dec. 29, Met., Glasgow.
ZIP.—Dec. 29, Empire, Burnley; Jan. 5, Hippo., Stockton.

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PRINCE'S AFTERNOON CABARET.

The afternoon edition of the New Prince's Frivolities is a very bright and entertaining affair. Recently a new programme was presented, which included Del Chain and Lou Archer, two musical comedy artists from America, who are making their first appearance in England. They had some capital numbers, including one—"Don't Mind the Rain"—which they have dedicated to London. Their methods are bright, quick and original, and their renderings of such old favourites as "A New Kind of Man" and "Kentucky," and several less-known songs, were very popular.

The Russian Cabaret Company, which includes that superb dancer George Wolkowsky, give a vigorous and brightly-coloured idea of ten minutes in Russia, and at the end of the programme appear in a delightful gipsy scena with some haunting songs and a number of typical dances. The Royal Hawaiian Quartette also adds variety with its plaintive music; and Costia Bairleaza, with his Rumanian Gipsy Band, gives another example of strange and melodious music.

Other items include The Athos Beauties; the Princes' star dancer Hazel Shelly; and Adrienne Alexander and Frank Adey. The Princes' Toronto Orchestra and Alfredo and his band contribute some lilting dance music.

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"JOHN MANGER."

John Manger	Alan Watts
Reverend Kerr Sorner	Clifford Strong
Barry Sorner	Eric Norman
Carraway	Arthur Edmunds
De Fleury	Philip Darien
Jukes	A. Snee
Cleckett	John Walker
Dick Grimes	H. Tripp Edgar
Professor Guiacum	Clifford Strong
Mrs. Toombey	Margot Grenville
Mrs. Jessop	Esme Tudor
Mrs. Topps	Jean Baird
Mrs. Sorner	L. Collart de Ville
Rosie	Joyce Cathie

A cleverly written four-act play, "John Manger," by Howard Tripp Edgar and Dudley Howard Tripp was given recently at the "Little Vic." It was inspired by the novel by the late David Christie Murray, "The Church of Humanity," with considerable alterations and additions, but the story as a play is exceedingly strong and gripping, and it is not too much to say the audience were held in thrall to the very last moment. It is a deeply serious story with brightening touches of comedy. A clown is seized with a passion to reform mankind, and appears to the world in the story as a revivalist, John Manger. From the depths of a somewhat sordid life he becomes imbued with what amounts to religious mania, and we find him with the Rev. Kerr Sorner having just rescued a girl (one Rosie) from a life of degradation. There is trouble between the rev. gentleman and his wife because the converted outcast is to find a temporary shelter beneath their roof. Little do they dream that their own son, Barry Sorner, is the father of the girl's dead child. Returning from college, he unexpectedly finds her there and vows eternal love for her, also that he will wipe out the past at the first opportunity. John Manger confesses to the Rev. Sorner that his wonderful addresses and sermons are the result of drink, a fact only known to himself. Shocked, the clergyman persuades him to undergo a treatment by a friend of his, a famous mesmerist. The result is that under this influence his preaching is still more wonderful, and a remarkable appeal to his congregation marks the fall of the curtain.

In the second scene the comic element is introduced, and we find a party in progress given by Mrs. Toombey, of circus fame, who is about to be remarried, and who is the guardian of Rosie. Being an old friend of John Manger's, she suggests he should marry Rosie. He knows all the past, and, feeling his affection may be the means of bringing sunshine into her broken life, he marries her, but finds it is no repentant, cruelly wronged girl he has taken to his heart, but a worldly, heartless selfish woman who turns on him like a tiger when thwarted and deals him a blow in the face because he objects to her accusing his manager, Carraway, of cheating him out of money. Eventually she deserts him and elopes with Barry Sorner, ultimately returning to her old life. After a few years her husband finds her destitute on the Embankment. Thinking she can again deceive with love, she tries to win him back, but in a fit of passion he stabs her to the heart with a hatpin, believing it be the only way for her to enter Paradise. The final tableau shows Manger giving himself up to the police.

The story is ably told, and the construction exceedingly good. Mr. Alan Watts as John Manger showed notable talent. His work was consistently good and natural. Miss Joyce Cathie as Rosie also showed a clear understanding of the character, and Mr. Arthur Edmunds as Carraway and Mr. Philip Darien as the mesmerist both deserve warm commendation. Miss Margot Grenville gave a good impersonation of the circus lady, and all the other members of the cast did well.

"KATAWAMPUS."

At Manchester.

It is twelve years ago since Miss Horniman produced "Katawampus" at the Gaiety Theatre, Manchester, when it was heralded as a really fanciful and most interesting musical play "for children of all ages." The theme of the authors, Judge Parry and Louis Calvert, is well enough known—the cure of thoughtless and unruly children through the operations of an imaginary world of living toys governed by the spirit of Krab, the cave man, who is out for the elimination of ill manners, peevish humours, and other disagreeable lapses of the normal juvenile temperament. Now Mr. Arthur W. Belt has put on the play at the Rusholme Theatre as a Christmas attraction, with members of the New Manchester Repertory Company in the cast, and so good is the production that it will probably be found that the projected run of two weeks (evenings and matinées, with matinées to continue) will not be long enough to satisfy a public who cannot but be pleased by the show.

New scenery has been painted, and the dressing of the play is sumptuously picturesque; from first to last it is a delight to the eye. The scenes of Krab's cave, the ship, and the Parliament of Toys are outstanding features.

The acting, also, is on a high level of excellence. Mr. William H. Dewhurst as the preoccupied Pater strikes and maintains a natural, contrasting note; Miss Eileen Moore as the Mother has emphasis and finish of style for the object of the play to make her performance notable; and particularly attractive and graceful is Miss Nina Scott-Watson in the rôle of Olga, the ringleader of the refractory children, who is guilty of ill-treating her doll. This doll, Sarah Ann, has a wonderfully clever personator in Miss Eileen Draycott, whose excellence is the more pronounced as she works under great difficulties of make-up. There are many other clever performers, juvenile and adult, of whom Mr. Charles Mills as Krab has most to do, and who gives a very creditable impersonation. So are the Scotch Doll of Mr. H. Brotherton Rivers, the Welsh Doll of Miss Olga Stanley (who doubles the part of Mary, the maid), and the Colonel Popgun of Mr. Frank Bolger; while the Irish Doll is done with refreshing zest by Mr. Tom Brookes. The music, under the able direction of Mr. R. Gower Brown, is finely rendered; the vocalism is tuneful; and many pretty dances have been arranged by Miss Laura Jaques. The opening performance, on Monday, the 22nd inst., was acclaimed a decided success.

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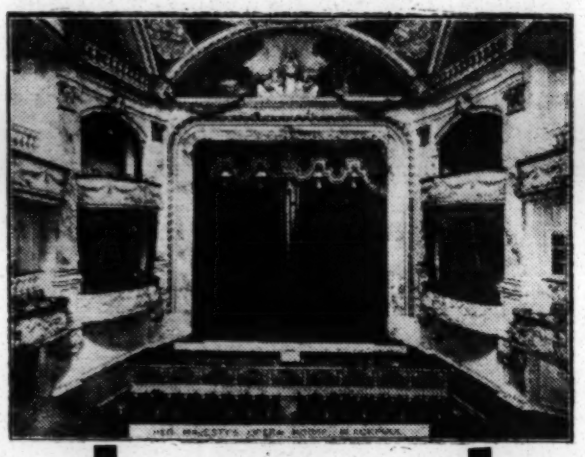

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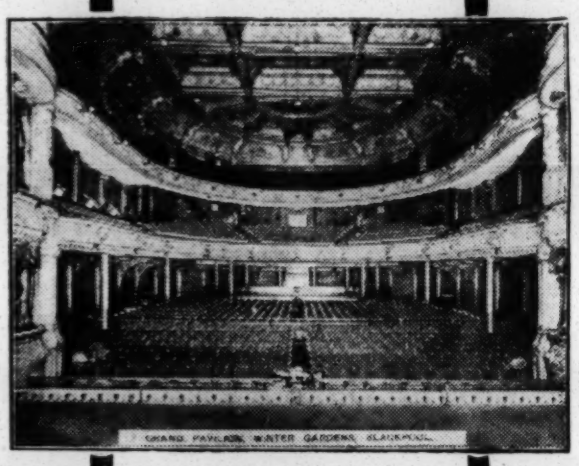

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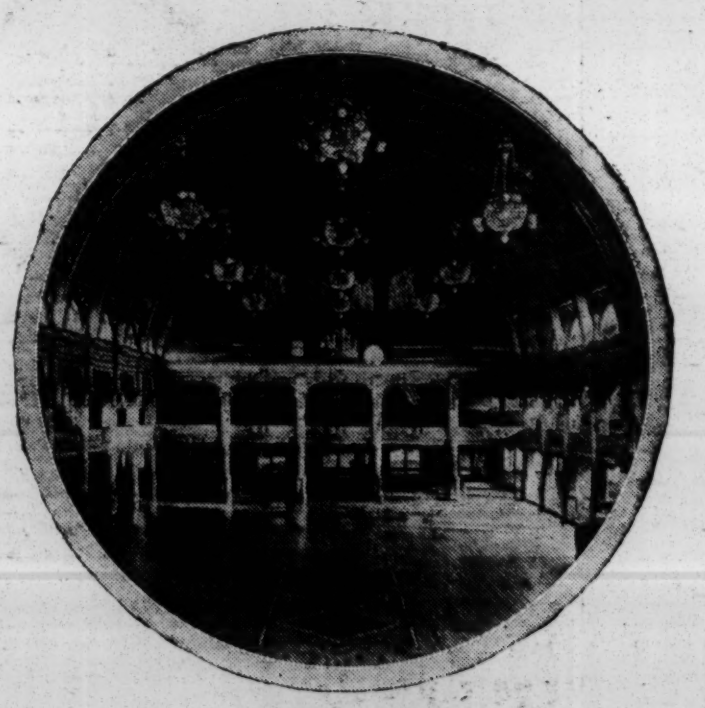

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SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
St. Just and Higgins, Layton and Johnstone, Auntie, Herbert La Martine

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"On the Dole."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Stop Flirting."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Chu Chin Chow."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"Tilly."

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Rehearsal at 12 noon for—
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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, January 5, 1925.

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WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Herbert Barnes to present "The Babes in the Wood."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Walter Bentley to present "The Barnstormers."

SOUTH LONDON.
Rehearsal at 12 noon for—
Mrs. Harry Zahl to present "What Ho!"

OXFORD THEATRE.
Charles Gulliver presents "Dick Whittington."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Will Dalton to present "Little Jack Horner."

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Rehearsal at 2.30 p.m. for—
Ethel Levey and Company as booked.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.
WEEKLY REPORT.
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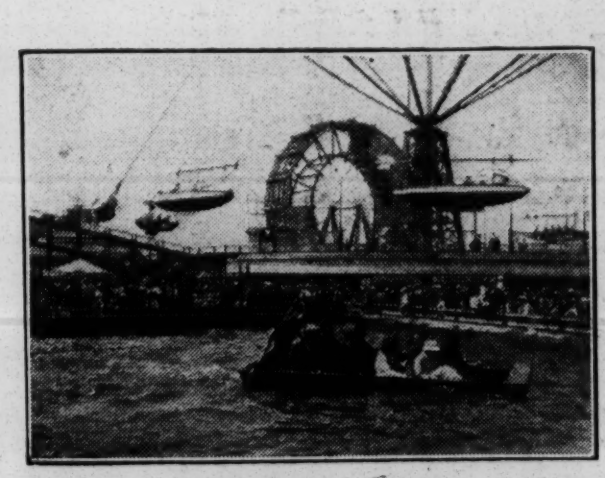

WATER CHUTE LAKE.

SONGS AND SINGERS.

B. Feldman and Co.

Now that all the pantomimes are in full swing, it is possible to appreciate the tremendous vogue of Feldman songs. From every part of the country (to say nothing of London) reports are being received from producers and artists which are more than gratifying.

Glasgow led the way with no less than twenty Feldman numbers, headed by "California," undoubtedly the biggest panto. sensation Scotland has launched for several years. It is sung by Jennie Hartley at the Theatre Royal, Marjorie Wilson at the Princess's, and Ouida Macdermott at the Pavilion. Next in favour is "Say It With a Ukulele," splendidly introduced and "put over" with huge success by Kitty Evelyn at the Coliseum, and by Marjorie Fulton at the Princess's. So one could go on *ad lib.* quoting the outstanding hits in each pantomime.

Meantime, Newcastle, Leeds, Bradford, Liverpool, Manchester, Birmingham, and a hundred other towns have endorsed the favourable opinions of the Northern Metropolis. In all the productions Feldman songs are supreme.

Dorothy Ward, at the London Hippodrome, has made the hit of her successful career with "California," which on Christmas Eve "held up" the show, such was the insistent applause.

Daisy Wood, at the Manchester Opera House, scores with "California," "A Smile Will Go a Long, Long Way," "Sergeant Percy," and with Dot Temple in the charming duet "From One Till Two"—also taking part in the comedy interlude "Go 'Long, Mule."

At the Theatre Royal, Leeds, Gwladys Stanley's outstanding hit is undoubtedly "Say It with a Ukulele."

Dorothy Leigh, at the Prince's, Bristol, has a quartet of winners in "California," "You're in Love with Ev'ryone," "A Smile Will Go a Long, Long Way," and "From One Till Two."

Mona Vivian, at the Liverpool Olympia, is singing the ubiquitous "California" with splendid results (in addition to other Feldman winners).

At the Royal, Bristol, Winifred Ward features a quartet of hits in "California," "A Smile Will Go a Long, Long Way," "Sergeant Percy," and "Turned Up." Marie Brayman, at the King's, Edinburgh, is successful with "California," "Sergeant Percy," and "Say It with a Ukulele." Billie Barker, at the Royal, Edinburgh, is right there with "California" and "Dancin' Dan," whilst charming Dorothy Langley scores with "You're in Love With Ev'ryone." Hilda Denton, principal boy at the Gaiety, Dublin, has two big winners in "California" and "You're in Love With Ev'ryone."

At the Elephant and Castle Gladys Carleton is a huge success with "California," "A Smile Will Go a Long, Long Way," "You're in Love With Ev'ryone," and the duet "From One Till Two."

Irene Shamrock scores at the Lyceum with "California" and "From One Till Two" duet with Connie Browning, who has a solo hit in "If I Can't Sing About My Mammy." Maud Hughes is another principal boy featuring four Feldman winners: "A Smile Will Go a Long, Long Way," "Sergeant Percy," "Ten Thousand Years From Now," and "From One Till Two" duet.

On account of the intervening holidays it has been impossible to deal adequately with the huge mass of correspondence, and we can this week only briefly refer to a few of the numerous artists who have sent us details of their song successes.

Like the popular cross-word puzzles, all these wires and letters dovetail and key into each other, proving the unanimous verdict of pantomime patrons that Feldman songs are again "on top."

Francis and Day's.

Among the many congratulatory messages from satisfied artists telling of successes achieved with the firm's songs in pantomime—messages chiefly concerned with such outstanding and sure hits as "What'll I Do?" "June Night," "I Love You," "Chili Bom Bom," "Jog Along, Jasper," "Hum a Little Tune," "Bobbed or Shingled?" "When Lights Are Low," "Somewhere in the World," and "It Ain't Gonna Rain No Mo'"—was one from Frank Varney (Gaiety, Dublin), saying that "Shall I Have It Bobbed or Shingled?" and "Here's Another Thing," are the biggest hits he has ever had, "It Ain't Gonna Rain No Mo'" being also a winner as a trio.

From the Royal, Bournemouth, Camilla Feo wrote:—"'It Ain't Gonna Rain No Mo'' has proved a winner for me. It is a great number."

Sydney Bray and Peter McSweeney are convulsing audiences at the Borough, Stratford, with "It Ain't Gonna Rain No Mo'"; whilst Moya Nugent, as Alice Fitzwarren, with "What'll I Do?" and Eva Ellis and Ted Waite (Whittington and Idle Jack), with "The Rich Man and the Poor Man," are overwhelmed with deserved applause.

Leslie Barker made an instantaneous hit with "Chili Bom Bom" in Fred Collins's "Whittington" at the Royal, Edinburgh.

Belle Isobel has at both Darlington and Dundee been delighting hearers with "What'll I Do?" as a solo item in pantomime, and in "I Love You" has shared honours with the principal boy.

At the Alexandra, Birmingham, Nellie Wigley, the princely hero of Leon Salberg's "Cinderella," is scoring a triumph by her winning rendition of "Somewhere in the World," and also joins with Rona Ray, a charming Cinderella, in "I Love You." Miss Ray is featuring in beautiful manner both "What'll I Do?" and "When Lights Are Low."

Four and five encores at every show is the rule just now at the Wimbledon, when Rowland Hill and Frank Hemming sing "It Ain't Gonna Rain No Mo'," in "Cinderella."

Nell Calvert, with "Pottering Along" and "It Ain't Gonna Rain No Mo'" (the latter sung as a duet with Willie Cave), is heard to great advantage this week in pantomime at the Cork Opera House.

Lawrence Wright Music Co.

New Publications (2s.):—"Listen In, Virginia," "Bouncing On the Keys," "Some Day," "Naughty Girl," "Nobody Knows What a Red Head Mamma Can Do."

A triumphant success at the Borough, Stratford, where no fewer than nine Lawrence Wright successes are being featured. Eva Ellis, the principal boy, in "Shine," Moya Nugent in "Dream Daddy," Bray and McSweeney in "I Wonder What's Become of Sally?" and the chorus hit of the pantomime, "Get Upon a Puff-Puff"; Ally Attwell in "Our House Will Be All Right," Groom's Dancers in "Golden West" and "Nightingale," and the vocal success of the pantomime, "Sahara," by Bryn Gwyn, the Emperor.

A wire received from the Theatre Royal, Worcester, announces the success of Patricia Kellow in "In Between the Showers."

Miss Rose Murray has made a big hit with "Riviera Rose" in Maddox's pantomime, Southsea.

Reports from the Theatre Royal, Canterbury, state that the vocal successes of the pantomime are "Sahara," "Why Did You Creep Into My Heart?" and "Murphy McCarthy, McGinty and McGhee," also Ballad Brown's rendering of "The Great White Road."

Nell Calvert, principal boy in Ventom Swift's panto., "Mother Goose," at the Opera House, Cork, Ireland, reports very big success of "I Wonder What's Become of Sally?" Other numbers from the "Wright" house in the show that are doing very well are "Dream Daddy," "In Between the Showers," "Sahara," "Lips," and "Sure As You're Born."

A letter from Bruce Green, from the Shakespeare Theatre, Liverpool, tells us that "Our House Will Be All Right" is an absolute riot, being sung and whistled all over Liverpool. "Get Upon a Puff Puff," also sung by Bruce Green and Lorna Ray, is another riot. "Sahara," sung by Vernon Kingsley, scores a big success. "Pasadena," sung by Aladdin (Lorna Ray) and the Princess (Winifred Griffith), hold the audience. A very big success is "Sure As You're Born," sung by Lorna Ray and twelve kiddies. Another number which is very good is "Hard-hearted Hannah," sung by Rex Rashley (Wishee).

Carlton Fredericks' panto., which was produced at the New Scala Theatre, Evesham, Boxing Day, sends word of big success with "Riley's Cowshed" and "Sarah."

A letter from W. Leopold tells us that Miss Florence Irving, Fairy Queen in Percy Mavis' production, "The Babes in the Wood," playing this week at the Grand Theatre, Halifax, is making a very big success with the violin speciality, and also singing the melody of popular airs published by the Lawrence Wright Music Co.

Gene Beresford, Fairy Queen and principal dancer with Wally Rice's "Babes in the Wood," at the Empire Theatre, Swindon, reports very big success with "Nightingale" and "In Between the Showers," "Nightingale" calling for particular applause, being sung by Miss Beresford, and used as a whistling solo by the same lady.

Bell Isobel, writing from the Victoria Theatre, Dundee, says that "Sure As You're Born" has scored a decided success for her. This young lady is always a staunch supporter of the "Wright" songs, and, as usual, creates very big success with same.

Rona Ray, writing from the Alexander Theatre, Birmingham, where she is playing principal girl in the panto. "Cinderella," reports that she is making a very big success with "Boo Hoo Hoo." Miss Ray is a delightful little artist, and knows how to deliver the songs.

A letter from Willie Cave, from the Theatre Royal, Chatham, with Ventom Swift's "Mother Goose," states that he is making a big success with "Riley's Cowshed." Mr. Cave is a clever comedian, and gets all possible out of any number he sings.

Miss Aida Booth, principal girl, also scores heavily with "Golden West," and Miss Doris Burke makes a big success with "Sahara." Another number meeting with universal approval is "Shine," sung by the entire company.

A letter from Bert Abbott, musical director and business manager of Percy Mavis' "Babes in the Wood," playing this week at the Grand Theatre, Halifax, states that "Dream Daddy" is a wonderful song as featured by Doris Vi Driscoll, assisted by the Eight Little Gems, and is receiving encores nightly. "Sure as You're Born," featured by the same artist, is also a decided winner. The principal boy, Miss Ruby Rowe, makes a star number out of "I Wonder What's Become of Sally?"

Keith Prowse.

Numerous reports have already reached us on the success of "Why Did I Kiss That Girl." This is without doubt the outstanding pantomime chorus song, and is being featured with enormous success by Mabel Green at the New Oxford Theatre; Gwladys Stanley, Theatre Royal, Leeds; Camilla Feo, Theatre Royal, Bournemouth; Dorothy Veitch, West Pier, Brighton; Alma Martell, Hippodrome, Newcastle; Wynne Barton, Arcadia, Colwyn Bay; Lou Charlesworth, Opera House, Torquay; Violet Victoria, Hippodrome, Seacombe; Teddy Brogden, Opera House, Manchester, &c.

At the Coliseum, Glasgow, G. H. Elliott and Emilie Hayes are finding "Any Way the Wind Blows" a terrific hit.

Billy Merson is scoring at the Olympia, Liverpool, with "When the Clock Strikes 1-2-3-4," this being one of the big production numbers in the pantomime.

Mary Edison, who is playing the title-rôle in "Sinbad the Sailor" at the Theatre Royal, Huddersfield, positively brings the house down every night with her wonderful rendering of "Bells of the Sea." This great sea song is being featured throughout the country in pantomime.

"Teach Me" has also found favour with innumerable principal boys and girls as a duet. Lorna and Winifred Laurie are scoring with this number at the Theatre Royal, Guildford; it is also being sung at the Theatre Royal, Plymouth, Theatre Royal, Hanley, Opera House, Leicester, Theatre Royal, Sheffield, Palace, Newcastle, Hippodrome, Huddersfield, Opera House, Coventry, &c.

Will Dalton, producer of "Sinbad the Sailor" at the Gaiety, Douglas, writes: "Your 'Rock-a-bye, My Baby' is an enormous hit and a wonderful success here."

Ella Shields is at South London Palace this week, and is being encored nightly for her wonderful rendering of "She Loves Me."

The Two Rascals are featuring "Oh, Eva," which number bids fair to become the successor to "Why Did I Kiss That Girl?" It is being played by every dance band in the United Kingdom, and is an ideal comedy fox-trot chorus song.

Others numbers in great demand include: "Just For a While," "Half a Moon," "In the Evening," "Now That I Need You, You're Gone," "Cheerio," and "Down On the Farm."

Artists are invited to send 1s. 6d. for a selection of our numbers. (Style should be stated.)

Peter Bernard, Ltd.

Miss Mabel Lait, in the new production of the "Barnstormers," writes telling of her great success with "What Could be Fairer than That?" at the Hippodrome, Manchester, the week before last. This song is also sung by Miss Nora Bancroft in Frank E. Franks' pantomime "Cinderella" at the Hippodrome, Newcastle-on-Tyne. Also at Newcastle in the Theatre Royal pantomime "Puss in Boots," the Anartos are singing "I Ain't Comin' Back No Mo'." In Mr. C. A. Stephenson's pantomime "Cinderella," "What Could be Fairer than That?" is one of the "hits" of the show. The Royal Welsh Choir, under the direction of Mr. Towyn Thomas, are featuring "I Ain't Comin' Back No Mo'" in Mr. Ventom Swift's pantomime "Babes in the Wood." Miss Ruby Prince is singing "Bombay Rose" in Mr. Bud Richie's revue "Dippy." This song is proving very successful with her audiences. Musical directors and others are advised to send for particulars of our Subscription Journal; for 1s. we send our latest professional parcel. Please state style.

Lareine & Co., Ltd.

The triumph of the "Ogo-Pogo" has been complete. Letters, wires, and messages continue to flow in from every town informing us of the overwhelming success the song has achieved. It is the chorus song of the season without question, and whether at concerts, theatres, dance halls, or cinemas, the audiences positively insist on joining in the chorus—"The Lord Mayor of London" rings out on all sides.

At the Palace Theatre, Davy Burnaby is making a success, worthy of so truly great an artist, with the "Ogo-Pogo," and his reward comes in the shape of tumultuous applause at every performance. Jack Hylton, the British master of rhythm, and his Piccadilly Hotel orchestra, play this number in masterly fashion, and it is one of the band's most popular items. "Back to Colorado," sung by such famous artists as Dorothy Ward, Tucker, Daisy Dormer, &c., is rapidly coming to the front as a song and dance nightly—its melodious strains are wafted over the air waves by the Savoy Havana and Orpheans bands, while Ramon Newton, the leader of the Havana band, sings it with great effect. "Back to Colorado" will be a feature number in several new productions in 1925, and will certainly be one of the New Year's big hits.

"Ev'ry Little While" is undoubtedly a novelty as a waltz. Usually such numbers are singularly lacking in melody, but this composition is a decided exception. Miss Gracie Fields, the queen of revue, will specially introduce this number on the music halls.

Worton David, Ltd.

The firm have a most excellent report to again announce this week with reference to their numbers. The full catalogue is proving a great favourite with all producers and artists alike. Those well-known entertainers Burr and Hope are featuring with big success the popular ballad "The Wonder of Your Eyes" at all their engagements. Miss Ella Shields is doing big with the fox-trot success "Why Did You Call Me Wonderful One?" in her act. Miss Edie Watson is creating a big hit with "Sorry! Oh! It's Quaite All Right," and is proving a great favourite in the new revue "Follow the Money." Miss May Royal, who is playing principal boy in the "Aladdin" pantomime at the Empire, Heanor, will be making a big feature of the firm's big success "The Plain Jane of the Family." This is proving a big pantomime favourite, particularly in the "Cinderella" pantomimes, for which it is particularly adaptable. Miss Annie Rooney, in her pantomime, is doing very big with "He Played the Wedding March."

That popular comedienne Miss Florrie Forde is featuring "I Like a Doughnut" in her pantomime production, and last week at the Empire, Glasgow, it was going bigger than ever. Miss Marjorie Fulton, who is playing principal girl at the Princess's Theatre, Glasgow, is making a big success with "Mary" (Though I Left You in Argyle). Randolph Sutton, who has produced his own pantomime at Plymouth, is making an enormous hit with two numbers from the firm's catalogue—i.e., "I Can't Help Loving That Girl" and "The Plain Jane of the Family." The pantomime at the Palace, Chelsea, this week—i.e., "Babes in the Wood"—is making good with several of the firm's numbers. Miss Elma Leslie is doing big with "Sing It When You're Dancing" and "I Can't Help Loving That Girl," and also "Mary." Reggie Dingle is scoring with "I Like a Doughnut" (With Jam in the Middle), and Mr. Sam Hilton is working "I Kiss Her in the Morning," which is a big hit with him. Val Fenton, who has been making a big success for some time past with "Forgive and Forget" and "Sleepy Zuyder Zee," is this week delighting Blackburn audiences.

Miss May Stevens continues to do big with several of the firm's numbers at all her engagements. The Gresham Singers are working in their usual inimitable manner the big waltz-ballad success "Sleepy Zuyder Zee." Reports to hand from the first pantomime productions speak in loud praise of the success of the firm's numbers, several of which are without doubt amongst the foremost pantomime songs of the year.

Cecil Lennox & Co.

Musical directors should be interested to secure the great pantomime hit "Dear Matilda," featured by Wilkie Bard in pantomime at the New Oxford Theatre, London. It makes an ideal comedy fox-trot.

"Secrets" waltz is one of the most sensational waltz hits of recent years, and is being regularly featured over the wireless by the Savoy Havana Band, with the chorus sung by Ramon Newton, the leader.

Jack Hylton is also featuring this number at the Piccadilly Hotel, and is expected to put it on at the Alhambra in a few days.

Prince's Toronto Orchestra, under the direction of Hal Swain, make a big feature of "Why Does a Chicken—?" "When She's in Red," "Secrets"; while "When She's in Red" is a very big hit at the Corner House, when played by Jimmie Clark and his orchestra, and also Mr. and Miss Brighten. L'Oonie also makes a hit of this in the same house. "I Wish You All a Happy New Year" will be specially featured for the first time on New Year's Eve by all the principal London dance bands, and also broadcast by the Savoy Havana Band.

The return visit of Maggie Dickinson to the Palace, Blackpool, where she is presenting the new version of "The Sauce-box," proved more successful than ever. To-night (Wednesday) Maggie and her partner, Syd Culver, have been specially engaged for the New Year Eve festivities at the Waldorf Hotel. In February next these popular entertainers are due to return to the Continent for a long season, as a result of their wonderful success at the Wintergarten, Berlin, a month ago.

IMPORTANT NOTICE TO OUR SHOWMEN READERS

IN consequence of the indisposition of "THE CARAVANNER," our usual weekly feature "THE FAIR GROUND" is unavoidably omitted from the present issue. The series will be resumed next week with a powerful article dealing with the New Year Circuses, Carnivals & Fairs.

"The Caravanner" wishes his Showmen Readers a Very Happy and Prosperous New Year.

Hearty Greetings to All at Home and Abroad.

NELLIE WALLACE

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